

'FALSTAFF' RETURNS WITH TIBBETT AS SIR JOHN

Verdi's Octogenarian Opera Is Admirably Revived After Absence of Nearly Twelve Years from the Repertoire

Conducted by Panizza

Cast at Metropolitan Includes Caniglia, Castagna, Morel, Petina, Brownlee and Kullman—High Level Maintained by Ensemble

Bringing with it an outstanding fresh success for Lawrence Tibbett, Verdi's 'Falstaff', absent from the Metropolitan repertoire for nearly twelve years, was admirably revived on the afternoon of Dec. 11. The performance was for the benefit of the Florence Crittenton League and hence outside the subscription. Ettore Panizza conducted and Herbert Graf had charge of the stage. The mountings were those of the last revival, repainted by Josef Novak. The cast follows:

Sir John Falstaff.....Lawrence Tibbett
Ford.....John Brownlee
Fenton.....Charles Kullman
Bardolph.....Alessio De Paolis
Pistol.....Norman Cordon
Mistress Ford.....Maria Caniglia
Anne.....Marisa Morel
Dame Quickly.....Bruna Castagna
Mistress Page.....Irma Petina
Innkeeper.....Ludwig Burgstaller

Mr. Tibbett's success was of particular interest because of his association with the last revival of 'Falstaff', when, after an apprenticeship in various operas, he suddenly was precipitated into fame by his brilliant singing as Ford in this work of the octogenarian Verdi. Standing now where Antonio Scotti stood at that time, Mr. Tibbett is only the third baritone to embody Sir John at the Metropolitan. The first was Victor Maurel in 1895, who created the role for America, as he had done for the world in the Milan premiere of two years earlier. Then came Scotti in the revival under Toscanini's baton in 1909 and again in that conducted by Tullio Serafin in 1925, with Tibbett as Ford.

Relatively Few Hearings

All told, the opera has had a place in only seven seasons, prior to the one on which it has been launched anew, and the performance of Dec. 11 was only the thirtieth in the house, counting three that were given in supplementary Spring seasons of the 'nineties. Outside the Metropolitan, the work was sung at the Lexington Theatre by the visiting Chicago Company in 1920, with Giacomo Rimini as Sir John.

Of past casts, that of the American premiere on Feb. 4, 1895 is the one that bulks largest in operatic history, much as the flame of Toscanini's leadership of the 1909 revival lingers in the memory. Maurel's companions were

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Carolling in the Merry Yuletide



For the Children of the Henry Street Settlement School, Four Singers Raise Their Voices in Christmas Songs. From the Left: Lauritz Melchior, Elisabeth Rethberg, Amy Ellerman and Ezio Pinza

STADIUM CONCERTS PLAN GALA SEASON

Desirous of Co-operating with Fair in Arranging Elaborate Series of Events

The Stadium Concerts Committee, Mrs. Charles S. Guggenheimer, chairman, is planning the most elaborate season of the twenty years' history of Stadium Concerts for the summer of 1939. In the expectation that many visitors to the New York World's Fair will include the Stadium among their musical activities, the committee is arranging a series of gala events which are expected to surpass all of its previous offerings. Although the musical program of the Stadium in connection with the World's Fair has not yet been fully worked out, the Stadium Concerts Committee is desirous of co-operating with the Fair's Committee and plans are developing towards this end. The orchestra, as usual, will be the New York Philharmonic-Symphony.

Season to Begin Earlier

The season will begin earlier in June than usual and the date will be announced shortly. Distinguished conductors from America and abroad will appear, opera will be given and ballets and pageants will probably be staged.

For The Holidays

The publishers of MUSICAL AMERICA take this means to express their most cordial Christmas greeting, and their best wishes for prosperity in the New Year, to members of the profession and the laymen of music at home and abroad.

ARTS BUREAU PLAN ANNOUNCED BY DAMROSCH

Conductor Presents Draft of Bill Providing for Government Subsidy in Five Fields of Art—Will Go to Congress

Board of 11 Proposed

Would Keep Bureau Independent of W. P. A. — Trustees, Serving Without Pay, Would Appoint Working Secretaries—Suggestions Invited

A PLAN for the establishment of a national bureau of fine arts, embodied in a bill to be presented to Congress, was made public by Dr. Walter Damrosch, noted conductor, at his New York home on Dec. 12. A notable feature of the bill, which was drawn up with the assistance of N. Henry Josephs, lawyer, and which Dr. Damrosch states has been subject to the advice of authorities in various fields of art, is its provision for complete separation of the bureau from the art projects of the Works Progress Administration.

Dr. Damrosch was prominent in opposition of the Pepper-Coffee and Sirovitch bills, defeated in the last session of Congress, declaring that these bills were designed primarily to make the W. P. A. art projects permanent and give control of the arts to the labor unions in the field. He asserted, in presenting his own plan, that he and many other authorities felt that the two previous bills, however, had formed an entering wedge and that government subsidy of the arts is desirable.

It is proposed to ask Congress to appropriate funds to establish the Bureau of Fine Arts. The purpose of the bureau, according to the plan, would be "to further the development of art in the United States and to perpetuate the cultural traditions of our country, through the education of the American people for a higher and fuller understanding and appreciation of the arts, with particular effort to be made to reach the greatest number of people and particularly those who are not able to receive the benefits now available in the larger cities."

The bureau would be directed by a board of trustees of eleven members, nine of them non-government employees, appointed by the President with the advice and consent of the Senate. The trustees, serving without remuneration, would cooperate and work with Federal, State and municipal agencies.

One of the trustees would be elected by the board as chairman of the National Bureau of Fine Arts. The board also would be empowered to elect a secretary with a salary of \$10,000 a year.

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FLAGSTAD HONORED BY N. Y. MUSICIANS

Dinner Given by Bohemians to Opera Star in Celebration of Her Jubilee

In commemoration of the twenty-fifth anniversary of her first appearance on the operatic stage, Kirsten Flagstad was the guest of honor of the Bohemians (New York Musicians' Club) at the annual dinner given at the Waldorf-Astoria on the evening of Dec. 18. More than 600 men and women prominent in music attended the dinner, and several hundred others came in later for the musical program which, together with the dinner, had been arranged by Albert von Doenhoff as chairman.

Ernest Hutcheson, president of the Bohemians and also president of the Juilliard School of Music, and Edward Johnson, general manager of the Metropolitan Opera, were the speakers and both lauded the career of Mme. Flagstad, which began at Oslo, Norway, in 1913, when she appeared in d'Albert's opera 'Tiefland.' The cover of the menu-program bore portraits of Mme. Flagstad as she appeared in 'Tiefland' and as she appears today in the role of Isolde.

Mr. Hutcheson congratulated Mme. Flagstad for "the immense joy and inspiration she had given through her art to millions." He said: "We are in the golden age of German opera, and are privileged through the efforts and accomplishments of the Metropolitan Opera to hear the works of Wagner and Strauss in a perfection that cannot be excelled elsewhere."

Mr. Johnson hailed Mme. Flagstad as "one of the greatest singers and singing artists of all time. It has been said that grand opera is a thing of the past, but the Metropolitan still exists as a company that works in perfect harmony and has assembled one of the finest groups of artists. Mme. Flagstad has made a name for herself unique in the annals of Wagnerian opera. Her discipline and good-will on and off stage have won her the admiration of the entire institution."

In response, Mme. Flagstad said that she could not understand why she should be honored in this way, and finding it difficult to express in words her gratitude, she sang three songs entitled "I Love You" by three different composers—Beethoven, Grieg and Strauss.

The scheduled musical program comprised songs and arias sung by Ezio Pinza and Elisabeth Rethberg, accompanied on the piano by Edwin McArthur, and two-piano works played by Josef and Rosina Lhevinne.

In accordance with the custom of the Bohemians, the proceeds of the dinner will go to the Musicians' Foundation, a philanthropic organization maintained by the club.

Giorni Memorial Concert Planned

In tribute to the memory of Aurelio Giorni, composer and pianist, a memorial concert performance of several of his chamber music and choral compositions is to be given at the Town Hall on Dec. 26. The participating artists in this concert will be: Elly Bontempo, pianist; Rachel Morton, soprano; Gustave Langenus, clarinetist; Jascha Schwarzmann, cellist; the Barrère-Britt Concertino; the American Art Trio; and the Madrigalists under the direction of Arthur Lief. This concert will be the first presentation of the

Aurelio Giorni Memorial Fund, which has been organized to further the performance and publication of the composer's works. Many noted musicians are on the sponsoring committee.

TWO CONVENTIONS ARE HELD IN DENVER

State Music Teachers and Instrumental Teachers Associations in Meetings

DENVER, Dec. 20.—Denver was host to two musical convention on Dec. 2 and 3. These two days were fully occupied by the annual meeting of the State Music Teachers Association and by the clinic directed by the Colorado Instrumental Teachers Association.

The State Music Teachers listened to a program of unusual interest which had been prepared by Everett J. Hilty, president of the organization. On Friday, Donald Swarthout, secretary of the Music Teachers National Association, delivered two addresses entitled, 'Relationship of State Teachers Association in Music to the Music Teachers National Association,' and the other, 'Musical Musings'. D. B. Axton Clark spoke on 'Music and the Imagination'. Music was offered by Mr. Henry Prudhomme, Mrs. Don Foote and Katherine Horeish. The evening was given over to a formal banquet. John C. Kendel was toastmaster and the speaker was David Shaw Duncan, Chancellor of the University of Denver. Chancellor Duncan spoke on 'World Problems'. Delphine Murphy of Denver, accompanied by Ruth Parisoe, sang a group of German songs, which was followed by a piano recital played by Mark Wessel, head of the piano department of the State University at Boulder.

On Saturday, a forum on a cappella Singing, was presented by Dean Swarthout and a lecture recital on modern music was given by Mr. Wessel. Officers elected for the coming year, were: president, Everett J. Hilty, first vice-president, Byron Jolivet; second vice-president, Augusta Ziska; third vice-president, John C. Kendel; secretary-treasurer, Maurine Ricks. The board of directors were: Canon Douglass, Virginia Rigg, Clarence Sharp, Hallie Hays Clemenson, Edith Louise Jones, J. Allen Grubb and Louise Wood Edwards.

The Instrumental Directors Association held their clinic at the Albany Hotel. The two days were taken up with playing the material to be used at the state contest and a clinic directed by Carlton Stewart of Mason City, Ia. The University of Denver provided the orchestra and band, under Dr. Hyslop. It was one of the most successful clinics in the history of the organization. Officers elected were: Bert Kibler, president; Hugh McMillen, Vice President, and Herbert Walther of Denver, secretary-treasurer.

On Nov. 28, Pro Musica presented Povla Frijs, Danish soprano, assisted by Celius Dougherty, pianist, at the Scottish Rite Cathedral. She proved a fine interpreter of both modern and older traditional songs. Oberfelder-Slack presented the Don Cossack Russian Male Chorus on November 30, to an audience that filled every seat and a large number of standees. The Choir gave its usual stirring program and the audience was most enthusiastic.

Oberfelder and Slack presented Lily Pons and Frank La Forge at the City Auditorium on Nov. 15. The house was entirely sold out. Miss Pons was in excellent voice. J. F. K.

Damrosch Offers Arts Bureau Plan

(Continued from page 3)

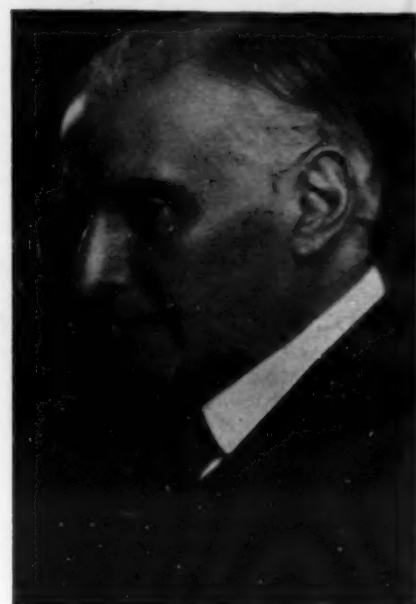
The bureau would be composed of five departments, music, the theatre and the dance, literature, graphic and plastic arts and architecture and decoration. Each department would be headed by a director, with an annual compensation of \$8,000, and a secretary, to receive \$6,000. The trustees would select these officers.

It is proposed that all available statistics and other data relative to standards and methods in the arts be collected. Then the directors would be required to submit plans and proposals for their individual departments.

Under the appropriations section of the plan no definite amount is listed. Dr. Damrosch said there would be "no limit" to the amount that could be spent for this work, but that an excellent start could be made, for example, with \$1,000,000.

Section 7 of the proposed bill, covering the work of the bureau, reads, in part:

"The directors of the several departments, under the general guidance and supervision of the board of trustees, shall as soon as practicable, investigate and collect statistics, data and information relative to the standards and methods now existing in the arts and shall, in the light of such information, prepare and submit to the board of trustees for their consideration and approval carefully developed plans and proposals, with full and complete details, designed to further the development of each of the arts under their respective departments and designed generally to promote and aid the progress of cultural development among the people of the United States, within the purposes of this act. Each such plan and proposal shall be accompanied by a separate application addressed to the board of trustees for the allotment of funds, out of the funds appropriated by



Dr. Walter Damrosch

Congress for the purpose of this act, setting forth the amount required for the successful carrying into effect of each such plan and proposal."

Dr. Damrosch said he was making his plan public to invite suggestions and criticism from "artists, art critics, art organizations and others interested in the general welfare of the arts."

Among others who had advised him on the plan, Dr. Damrosch said, were Herbert Adams, sculptor; Jonas Lie, painter; Robert Nathan, novelist; Donald Grant, dancer; Rachel Crothers, novelist; Albert T. Reid, lawyer; Owen Davis, playwright; A. F. Brinckerhoff, landscape architect, and Alexander Williams, former WPA Arts Project director in New York.

LEAGUE OF COMPOSERS PLANS SPRING FESTIVAL

New American Ballets and Chamber Operas Will Have Premieres—Pattison Joins Executive Board

The League of Composers is planning a festival of stage works to be presented in the Spring at which several new American ballets and chamber operas will be performed. Distinguished conductors, scenic designers and producers will cooperate in these premieres. Lee Pattison, who recently joined the League's executive board, will aid in developing the dramatic aspect of its sixteenth season.

Prehearings of new music by young American composers will soon be announced. The League has commissioned three composers to write music for brass instruments specifically for radio purposes: Nicolai Berezowsky, Alvin Etler and Edwin Gerschefski. Three "regional" broadcasts will be sent over the network of the Columbia Broadcasting System from centers outside of New York, and will give the radio public a chance to hear new works by American composers who live in or near the important musical centers throughout the country. They will be directed by Rudolph Ganz from Chicago, Arthur Shepherd from Cleveland, and Albert Elkus from San Francisco. The League's orchestral radio broadcasts will be made over the Mutual Broadcasting System, Alfred Wallenstein conducting, from station WOR. There will be a broadcast of music written by composers who have recently come from Europe to this coun-

try. The dates of all these broadcasts will be announced shortly.

PHILHARMONIC LEAGUE TO SPONSOR GALA LIST

Jean Francaix To Make American Debut—Nadia Boulanger and Singers Will Appear

At a concert to be given at Carnegie Hall on Feb. 11 under the auspices of the Philharmonic-Symphony League, Jean Francaix, twenty-six year old French composer, will make his American debut as soloist in his own Piano Concerto and in the Mozart E Flat Major Concerto for two pianos with Nadia Boulanger, who will also share the podium with John Barbirolli. Mlle. Boulanger will bring five singers with her from Paris, where they have specialized in presenting little known works and choral compositions by young contemporaries.

The program will include works by Monteverdi, Mozart, Fauré, Lili Boulanger, Francaix and Szalowski. Mr. Barbirolli will conduct the Mozart Concerto and the Lili Boulanger's 'Pour les Funérailles d'un Soldat' and Mlle. Boulanger the other works on the program.

Harrisburg to Hear Adolphus Symphony

HARRISBURG, PA., Dec. 20.—The Ninth Symphony of Milton Adolphus is scheduled for performance by the Harrisburg Symphony, probably at the last concert in April. Mr. Adolphus came to Harrisburg from Philadelphia, where he was one of the founders of the Philadelphia Music Center.

VERDI'S 'FALSTAFF' REVIVED AT THE METROPOLITAN



Photographs by Wide World



Alessio de Paolis as Bardolph and Norman Cordon as Pistol

Two Glimpses of the Metropolitan's Revival of 'Falstaff'. Above, the Final Scene at Hern's Oak in Windsor Forest. Below, the Hunt for Falstaff in Ford's Home. At the Upper Left, Lawrence Tibbett as the Portly Knight

(Continued from page 3)

Campanari as Ford, Russitano as Fenton, Zélie de Lussan as Anne, Emma Eames as Mistress Ford, Jane de Vigne as Mistress Page and Sofia Scalchi as Dame Quickly. Luigi Mancinelli conducted. In the course of the opera's Metropolitan history, Frances Saville, Emmy Destinn, Frances Alda, Maria Gay, Louise Homer, Lucrezia Bori, Kathleen Howard, and Marion Telva, among women singers, and Giuseppe Cremonini, Rinaldo Grassi, Antonio Pini-Corsi, Beniamino Gigli and Adamo Didur among men, have been cast for important roles.

An Ensemble Opera

'Falstaff,' of course, is primarily an ensemble opera and much rests with the conductor. It was not in the cards that Ettore Panizza should achieve the miracle of Toscanini performances of the work here and abroad. What Panizza accomplished was a creditable rather than a brilliant exposition of a score as difficult as it is remarkable. The opera had "pace," if not all it has been known to possess of sparkle.

The revival was one of generally

high quality. Though Mr. Tibbett did not stand alone in the excellence of his achievement, his was the characterization that set the tone of the performance. His singing was consistently admirable, even a little too fine-grained, perhaps, for the elephantine gourmand he made Sir John out to be. The voice has rarely seemed of more refined and musical quality; he made particularly telling use of a floating pianissimo. His make-up was a triumph. His acting, which, consciously or unconsciously, recalled that of Scotti, had both unction and humor. Only in one detail was there a departure from comedy for caricature, that of the re-entry of Sir John in exaggerated finery at the close of the great scene with Ford. In its entirety this Falstaff was the most adroit characterization of Mr. Tibbett's career.

To John Brownlee as Ford fell the fiery monologue, "E sogno? o realta?" that precipitated the demonstration which at the last revival sufficed to make the name of Tibbett famous overnight. Those whose memories of 'Falstaff' carry them back to a still earlier revival will recall that Campanari also brought down the house with the air of furious jealousy. Brownlee sang the scene with much spirit and skill

and well deserved the honest salvo of applause directed his way.

The honors otherwise were about equally distributed. Bruna Castagna was sonorously delightful as Dame Quickly. Maria Caniglia's Mistress Ford was easily her best achievement at the Metropolitan. Irra Petina as Mistress Page and Marisa Morel as Nanetta (Ann Page) completed the feminine ensemble altogether likably. Little fault was to be found with their male companions. Charles Kullman was a youthful-appearing Fenton who sang agreeably. The Pistol of tall Norman Cordon and the Bardolph of short Alessio de Paolis were droll and vocally competent. The same can be said for the Dr. Caius of Giordano Paltrinieri, who had sung Bardolph in the last previous performances of the opera. Also a holdover was the apple-munching inn-keeper of Ludwig Burgstaller, whose capital bit of dumb show justified the placing of his name on the program. The stage was well handled.

Genius of the Music

The score remains a masterpiece. There is no need at this late date to dwell upon the wizardry of the word setting, the deftness of the characterization or the drollery of the orchestral commentaries on what is taking place on the stage. But a few words may be called for, even today, to

combat a continuing notion that 'Falstaff' is an old man's opera, deficient in juice. Though Verdi was an octogenarian when he completed this work, there was an abundance of sap in the musical tree. 'Falstaff,' indeed, is his raciest score. In cracking his whip over his characters, he preferred the bustle of a multitude of musical ideas that were in a continuous state of flux to the old alternation of recitative and full-blown tunes. Here is a mosaic in motion, brilliant and alive beyond any other operatic setting of a Shakespearean subject, Verdi's own 'Otello' not excepted. If he laughs at his characters—some have thought not only cynically, but a little cruelly—he appears at times to be laughing also at his own earlier works—as in the 'Povera donna' of Dame Quickly, which comes straight out of 'Traviata,' or the jingling reminders of 'Trovatore' in the scene which brings Ford on with his money.

Thus 'Falstaff,' more than 'Otello' even, presents momentary echoes of various earlier operas by Verdi that seem remote from its refinement and the amazing expertness of its craftsmanship. At the same time, it resembles the earlier operas less than 'Otello' in its larger aspects. In its emphasis on swift-moving ensembles, as well as in its reluctance to permit the

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PARIS ORCHESTRAS OFFER WEALTH OF MODERN MUSIC

Scherchen Conducts Philharmonic in Premiere of Markévitch's 'The New Age'—Grosbayne and Herdliczka, Americans, Lead Paris Symphony in Programs

By EDMUND PENDLETON

PARIS, Dec. 12.

THE opening symphony concert of a series of six scheduled for this season by Herman Scherchen with the Paris Philharmonic Society was given, with the éclat of the occasion together with an argumentative tension awakened by the unusualness of the program, in Gaveau Hall on November 21. Scherchen is evidently addressing the musically sophisticated, in spite of his assertion that "music which is accessible only to the initiated" does not interest him. A glance at his program reveals lesser known works of old and modern composers, including many first hearings, and a complete absence of the romantic school. Placed cheek by jowl are Bartok and Rameau, Milhaud and Mozart, Lulli and Berg, Szymanowski and Bach, Mozart and Roussel.

The initial program comprised a Suite in B Minor for flute and strings by Bach, the Serenade No. 10, for thirteen wood winds by Mozart, Symphony No. 2 by Etienne-Nicholas Méhul, and 'The New Age' (first performance) by Igor Markévitch.

Let it be said immediately that the performances of these works were of the highest order. Scherchen's sympathetic conducting which persuaded rather than commanded, inspired more than enslaved, allowed the men representing the cream of Paris orchestral players, to be at ease and to do their best. The ensemble and delicate phrasing of the woodwinds which marked the Mozart work could rarely be equalled. The strings and Roger Cortet's flute did justice to the beauty and strength of the Bach Suite.

Méhul Symphony Revived

Perhaps because of the success of the re-discovery of Bizet's Symphony in C, conductors have been tempted to seek other forgotten works of like merit. The Symphony No. 2 by Méhul, however, might have been left dormant on library shelves where it could be found by those specifically interested in comparing historical values. Comprising four movements of moderate length (Adagio-Allegro, Andante, Menuet, and Finale), the symphony reeks of harmonic and melodic formulae of an old-fashioned textbook variety. Redeeming features are a certain vigor and brilliance in the first movement obtained by staccato scales and rapidly repeated notes and a lively march in a minor key in the third movement.

Igor Markévitch has a philosophical interpretation for his 'New Age'. Comparing the orchestra to human institutions in general, he holds that the symphonic palanx is an example of an ideal society in which every element is indispensable, equal in its utility with every other, and is fully content to play its rôle. He points out that different conceptions of government have their parallels in music. Certain illustrious conductors consider the orchestra a marvelous instrument which they may bend to their will to serve their specific interpretation of the work to be played. The results are often brilliant, Markévitch



Hermann Scherchen

declares, and easily impress the public which is always sensitive to a demonstration of authoritative force.

"An Assembly of Ambassadors"

Another conception of the orchestra is one that conforms more to the very essence of music according to Markévitch. This is to conceive of the orchestra as "an assembly of ambassadors charged with the duty of transmitting the highest realities but having the right to the free practice of their individual worth."

"It is the spirit of the work which is at the base of the general equilibrium; the leader represents the principle which unites the ensemble; his human importance is equal to that of each member. The responsibility being shared, the results are more difficult, but when perfection is attained the victory seems richer than in the authoritative conception because it doubles our esthetic joy with an ethical significance the value of which is superbly beautiful. Thus, while our sensitivity is delighted with the Being of Music, our reason is ennobled by the spectacle of a kind of ideal sonorous democracy devoted to the serenest principles."

This is the conception of the 'New Age' which Markévitch declares he sings. What the philosophical conception has to do with the composition itself, only the composer perhaps knows; Markévitch has already proved his gifts in other works: a lyrical mysticism, unused sonorous effects, rhythmic power. In the 'New Age' he seems to be repeating himself in a manner that smacks dangerously of formulae and of a stooping to astonish his public with the most authoritative gestures. This is not to doubt his sincerity; perhaps he cannot help it.

One would think that Markévitch is interested chiefly in extremes. The 'New Age' opens with a melodic line, persuasive, sad, delicately drawn by a few solo strings. It is extremely promising. This is suddenly interrupted at the moment it was becoming monotonous by a cacophonous burst of the full orchestra containing counter rhythms, screaming strings, militant brass, bells, percussion, etc. One would think each member of this ideal society was practising his right to individuality—and how! After a while there is a calm in which melancholy woodwinds lose themselves in the higher tessituras to a grumbling accompaniment below with nothing in the middle outside occasional horn thrusts. Vigorous atonality regains the upper hand and brings the work to a close.

Benjamin Grosbayne, American conductor now on a conducting tour in Europe, led the Paris Symphony in one of their regular Sunday concerts in the Salle Pleyel this November. His program, comprising

Berlioz's 'Roman Carnival', Beethoven's Seventh Symphony, Strauss's 'Don Juan', and Stravinsky's 'Fire-Bird' Suite, was an ambitious one considering that this was his first appearance in Paris and that the orchestra recently had acquired new mem-



Gertrude Herdliczka

bers. Yet Mr. Grosbayne won enthusiastic support from a large audience attracted no doubt by his frankness, direct movements and intelligent interpretations.

A CONCERTO for organ and orchestra by Marcel Dupré, played by the Lamoureux Orchestra with the composer at the console, was noteworthy among the new compositions which are brightening the early winter season in Paris. Although the organ in Gaveau Hall is inadequate for a work of vast proportions, yet with the famed organist's uncanny mastery and with the attentive, extremely musical Eugène Bigot on the podium the composer's conception was clearly expressed and clearly understood.

In three movements, Allegro animato, Adagio, Finale, the concerto seems to be of perfect length for the material employed. It can be listened to throughout without interruption and without the slightest lack of interest. Rhythmical vigor, meticulous treatment within broad developments and interesting combinations of timbre characterize the work. On the whole there is betrayed the presence of a definite and strong personality.

Work Is Well Received

The first movement opens with a rhythmical theme expressed by brass, wind and organ. A second lively theme, and a third idea of an opposite nature given to the 'cellos finally combine and bring the movement to an end. A grave melody played on the organ and then taken up by the strings opens the Adagio. The woodwinds introduce a lighter theme of a different rhythm which is combined gradually with the first theme ending softly. A vigorous finale utilizing various instrumental combinations and citations from the previous movements ends in a powerful tutti. The work was well received by a large audience.

By her sincere musicianship and frank simplicity supported by a sound orchestral technique, Gertrude Herdliczka, American-Viennese conductor won distinction and praise at her concert with the Paris Symphony in Pleyel Hall on December 4. Far from by caprice, Madame Herdliczka conducts because

Dupré's New Concerto for Organ and Orchestra Given by Lamoureux Players Under Eugene Bigot—Ballade by Clergue Performed by Colonne Orchestra

it is her business, her pleasure and her mission. Her taste is sure, her gestures are also. The "entrances" are given with neat anticipation and natural grace. She conducted from memory and without a baton the following program: Cherubini's overture to 'The Water Carrier'; Poems, and Air from Lohengrin by Wagner sung by Madame Martinelli; Tchaikovsky's Fourth Symphony; Songs by Duparc; Ballade and Passacaglia by Kurt Atterberg, and Ravel's 'Alborada del Gracioso.'

A seductive, if reminiscent of Franck and Fauré, Ballade for violin and orchestra by Jean Clergue, young French conductor-composer, was presented by the Colonne Orchestra with Renee Chemet as soloist under the composer's direction. The work has charm, delicate orchestral hues easily perceived, and a development dangerously long. However, as the reception proved, it is not a useless addition to violin repertory.

ELMAN TOUR TO HELP REFUGEES FROM GERMANY

Interdenominational Committee Forms Group Headed by Alfred E. Smith—First Concert in January

To provide assistance for German refugees of all faiths, members of Protestant, Catholic and Jewish Refugee committees have organized a special national committee under the chairmanship of Alfred E. Smith. The group is composed of the American Committee for Christian German Refugees, represented by James M. Speers; the Committee for Catholic Refugees from Germany, represented by Most Reverend Archbishop Joseph F. Rummel; and the American Jewish Joint Distribution Committee, represented by Edward M. M. Warburg. It will sponsor a nationwide concert tour by Mischa Elman, violinist, the entire proceeds of which will be equally divided among the three sponsoring organizations to be used for victims of Nazi persecution. Mr. Elman offered to donate his services for this undertaking in November.

The tour will begin with a concert in Carnegie Hall on Jan. 21 and will include approximately twenty-five concerts throughout the United States and Canada.

Contest for New Songs Announced

A song search by the New York Federation of Music Clubs for an original unpublished composition, popular or classical, has been announced by Mrs. Edmund H. Cahill, Federation president. There are two divisions in the contest, one open to those who have never sold nor published a piece of music, and the other to the established composer. Both phases of the contest will bring awards in the performance of the winning songs at the New York World's Fair.

Goldman Band To Play at Exposition

The Goldman Band will play at the Golden Gate International Exposition in San Francisco from March 19 through July 2, 1939.

MUSIC IN PRAGUE SUFFERS FROM POLITICAL CRISIS

City Loses Its Famous Old German Opera House — Some 400 Artists Thrown Out of Work—Czech Opera's Resources Also Curtailed

PRAGUE, Dec. 5.

By H. H. STUCKENSCHMIDT

SLOWLY the beautiful Czech capital is recovering from the mournful experiences of the last few months. Theatres and cinemas, which for a long time had been almost deserted, are playing again to crowded houses. Actors, singers and orchestral musicians took off their uniform coats and left the barracks to resume their proper activities. (The Narodni Divadlo, i.e., the Czech National Opera House, in September sent no less than 100 of its members to the armed forces.)

But one thing could not be undone: Prague has lost its German Opera House. All attempts to have it reopened were in vain. Many of the wealthy persons who had patronized it are now in a much less prosperous situation. The Czech government, its main patron, cannot afford any longer to spend money on German cultural institutions and has even cut shorter the subventions for the Czech theatres.

Readers of MUSICAL AMERICA understand through my previous articles how enormous is the cultural loss caused by this closure, not only for Prague but for Europe. The tradition of this opera derives from the days when Mozart conducted here in the old Nobility Theater. Carl Maria von Weber continued it. Many great artists, now internationally acknowledged, made their way from here. Their names may be found in the article devoted to the new building's fiftieth anniversary (MUSICAL AMERICA, Feb. 25, 1938.)

Many Artists Hard Hit

Beside this cultural tragedy there are many personal ones. Almost 400 members of the theater (which played with two staffs and in two buildings, drama, opera and light opera) lost their work and subsidies in one night. Some found their way to Germany or other countries. But about 150 are still here. There is no money to pay them, no chance to give them any work. And among them are highly qualified artists. Some of them, under the leadership of the regisseur Renato Mordo, have joined a "Kollektiv" which is preparing a "Bohemian Show," a sort of series of scenic cartoons with snapshots of the Prague culture and history. They are negotiating with institutions in several transatlantic countries to make a world tour. A skilled manager could make a lot of money with this staff of excellent artists, singers, actors, conductors and regisseurs.

The Czech Opera House, too, is concerned in the new situation. It will have less money to spend on productions fees and extra expenses. As one of the first results of this fact, the old tradition of guest performances with distinguished foreign artists has been ended. Also in the repertory a certain "autarky" will be aimed at. The next premieres, as scheduled until the end of December, are almost exclusively devoted to Czech works, among them Vitěslav Novák's "Karlštejn".

The first Fall premiere was a revival of Zdeněk Fibich's "Sarka". The story of this opera (composed in 1897) is taken from Czech mythology. Smetana



A Scene from the 1,400th Performance of 'The Bartered Bride' at the National Opera, Showing Oldrich Kovar as Vazhek



Hans Georg Schick, Musical Leader of the New 'Kollektiv'

used it for the third movement of 'Má Vlast' and Janáček for the libretto of his first, never performed, opera. Sarka is a Czech Amazon, one of the eight daughters of the tragic queen and founder of Prague, Libussa. She hates all men and lures them into ambushes by having herself tied at a tree and calling for their help. But once a prince, Ctirad comes, and Sarka falls in love with him. She does not refrain from betraying her co-Amazons in order to get Ctirad freed. Finally she is overpowered by remorse and commits suicide by throwing herself down the rocks.

Wagnerian Influence Shown

In composing this rather Wagnerian subject, Fibich has not evaded the danger of Wagnerian influence. The Amazons' cries are very similar to the Valkyries' "Hojotoho." The whole score, though of noble feeling and taste, is more eclectic than original. Its best parts are the love scenes in the shadowy forest with their fine flavor of Slav folk-song. The performance under Zdeněk Chalabala was musically well prepared and, in spite of certain orchestral difficulties caused by the absence of several excellent players, reached a high level in the interpretation of the Romantic spirit of the work. The cast was headed by Marie Podvalová, a young

singer with a splendid dramatic voice and great histrionic gifts. It furthermore included such artists as Marie Veselá (Vlasta), Stanislav Muz (Premysl) and Josef Munclinger who also had the scenic direction, while Theodor Schütz (Sarka's partner Ctirad) suffered from indisposition.

Less satisfactory as a performance was the revival of Antonin Dvořák's 'Selma Sedlak' ('The Roguish Peasant'), though the work is one of the best Czech musical comedies. With its charming melodies and well designed characters it merits a place not far from Smetana's 'Bartered Bride'. The cast, as conducted by Josef Charvát, included three fine artists: Marie Budiková who with her fine, high soprano and flawless musical feeling sang the main role of Bětuška; and Luděk Mandaus and Jaroslav Gleich who in the duet of the first act achieved the climax of the evening and of the applause.

A Great Revival

Some days later, on Oct. 16, the 'Bartered Bride' had its 1,400th performance in the Czech National Opera House. For this occasion the work had been entirely re-studied and also had a new scene setting. Thanks to the conductorship of Vaclav Talich it became the first "great" premiere of the season, attended by a brilliant audience which filled the house. The work, immortal and ever youthful as it is, had never been heard under more favorable musical conditions. The dance scenes and the Polka in particular were performed with a captivating joyousness; every detail had been considered and yet the great formal construction of this masterly music became palpable. Ota Horáková, as Marzhenka, is a charmingly robust country girl and her blooming soprano fills the rooms with harmony. Her partner and bridegroom is Jaroslav Gleich, an artist of noble taste and fine vocal resources. Vigorous and full of plump humor is Vilém Zitek as Kecal, vocally excellent and grotesque in his playing Oldrich Kovar as Vazhek. The new settings by Vincenc Beneš were more conventional than is usual in this house, but conveyed a true picture of rural life in Bohemia.

Also under Talich's baton was the revival of Smetana's 'Tajemství' ('The Secret'). It is one of the less known Smetana operas outside Czechoslovakia, and unduly so. The libretto may not be of

Fibich's 'Sarka' Opens Fall Season — 'Bartered Bride' Has 1,400th Performance — Other Operas by Smetana, Dvorak Are Revived—Concerts Few



Vaclav Talich, Who Conducted Opera Performances



Stepanka Stepanova and Jan Konstantin in Smetana's 'The Secret'

the first rate; but it is enveloped in such a flood of beautiful, new, characteristic melody that one wonders why it has been so neglected. The subject deals with two hostile families in a little Czech village. Four members of them are in love but are not allowed to marry. In the testament of a deceased uncle there is a hint that a treasure is hidden in an ancient ruin and will be found if one digs at a certain place. One night Kalina, one of the lovers, starts digging. At last he digs himself through the wall of the Malina house, where his sweetheart, Roza, is sitting. She was the "treasure"; the way through the wall was the secret!

Interesting and Spicy Score

The score is not only full of that Bohemian folk-spirit we admire in the 'Bartered Bride', but also of interesting forms. Smetana inserted several contrapuntal episodes, fugatos and canons. He works with real Leitmotifs. And a bagpipe-dance in the first act shows one of the earliest attempts towards bi-tonality in Czech music, combining a C Major bass with a G Major melody and modulation. It sounds as spicy as a bit of Stravinsky. The opera received an excellent performance altogether. Talich did his best; again Horáková and Zitek stood out of the cast, to which Stěpanka Stěpanová (Roza), Jan Konstantin (Continued on page 15)

OPERA: 'Rosenkavalier' Re-enters—Stevens and Masini in Debuts

(Continued from page 5)

characters to embark upon set airs, it represents Verdi not merely at the height of his gradually acquired technical virtuosity, but Verdi at the greatest remove from his hurdy-gurdy beginnings.

An Inspired Masterpiece

But the essential genius of a melody is not in the repetitions of basic phrases; it is in those basic phrases themselves. Considered phrase by phrase, what may be termed the undeveloped arias of 'Falstaff'—the arias Verdi could so easily have written, if he had been of a mind to, merely by the stock processes of repetition—compare with any phrases in his other scores. How easily, for example, the love call of Fenton and Nanetta might have been expanded into the most dulcet of duets! Fenton does, indeed, seem about to make a solo of it in the final scene, but the composer calls him off. Verdi's concessions to song for its own sake in Falstaff's 'Quand'ero paggio' and Nanetta's air of Titania are enough to show what he might so readily have done for each of his characters if he had not been more concerned with his own kind of new music drama than with repeating the aria successes of his other years. From the first strummings of Sir John at the Garter Inn, to the many-voice fugue of 'Tutti gabbati' at the close, there is a lilt in 'Falstaff' that is the very essence of melody. And though the listener does not come away with rounded out tunes in his head, he is likely to have with him for many a day such delicious snatches as the 'Reverenza' of Dame Quickly's salutation and the twinkling 'Delle due alle tre' that Falstaff repeats after her.

OSCAR THOMPSON

'Otello' Has First Repetition

Verdi's 'Otello' which opened the opera season had its first repetition on the afternoon of Dec. 3, with the same cast as before save for Alessio De Paolis replacing Nicholas Massue as Cassio and making his debut. The role is more important dramatically than musically, but Mr. De Paolis was successful in his singing of the music and made an agreeable personal impression. The cast included Giovanni Martinelli in the name part; Lawrence Tibbett as Iago; Maria Caniglia as Desdemona, and Mme. Votipka and Messrs. Paltrinieri, Moscona, Cehanovsky and Engelman in the lesser roles. Ettore Panizza conducted. N.

Galliano Masini Makes Metropolitan Debut as Edgardo

The season's first hearing of 'Lucia di Lammermoor' on Dec. 14 brought not only the New York debut of Galliano Masini in the role of Edgardo, but also the re-entry for the season of Lily Pons as Lucy Ashton, in which she made her first Metropolitan appearance in 1931. Gennaro Papi was the conductor. The cast was as follows:

Lucia	Lily Pons
Alisa	Thelma Votipka
Edgardo	Galliano Masini
Enrico Ashton	Carlo Tagliabue
Raimondo	Ezio Pinza
Arturo	Alessio De Paolis
Normanno	Giordano Paltrinieri

Interest naturally centered in Mr. Masini in spite of the fact that this opera does not give the tenor the best of opportunities to show what he can do. His voice is young, fresh, pleasant in quality, well produced and without any sign of constriction in its higher reaches. Dramatically, Mr. Masini did what could be done with one of the puppet-roles of opera and several times galvanized the part into histrionic significance. His success with the audience was unquestionable and when he finally came before the curtain alone, he was accorded an ovation by the entire house. Mr. Masini is a decided acquisition and when he has eliminated certain slight tricks of vocalization less popular in America than elsewhere, he can easily become a favorite artist.

Miss Pons sang with her usual fluidity in 'Regnavanel Silenzio' and throughout,



Rise Stevens as Mignon Wide World



Lily Pons Receives Congratulations and an Appropriate Wreath from Edward Johnson on the Occasion of Her 150th Performance at the Metropolitan. The Opera Was 'Lucia'

negotiated her high tones with ease so that the audience broke in on the Mad Scene and would hardly let her get on to the second part. Her welcome was a most cordial one. She also wore some new costumes of startling brilliance which made her a charming picture.

In the lesser characters, Ezio Pinza stood out as always by his superb artistry, which makes a gem of even the smallest roles he attempts. Mr. Tagliabue was a sonorous Henry Ashton. Messrs. Massue and De Paolis and Mme. Votipka were all satisfactory in doing the little they had to do. H.

Rise Stevens Makes Debut in Title Role of 'Mignon'

After an absence of a season, Ambrose Thomas's 'Mignon' was returned to the repertoire at the Metropolitan on the afternoon of Dec. 17, primarily, it would appear, as a medium for the introduction of Rise Stevens, the gifted young American contralto who has been singing in opera abroad. Miss Stevens made a substantial first success, her singing and acting going far to confirm good reports from Prague, Vienna and Buenos Aires. A well cultivated voice of moderate power and compass and velvety in quality was disclosed as her first asset. But she went beyond routine good singing and in her delineation

of the role was an illusion and an appeal to place this Mignon beside the cherished impersonations of the character by Lucrezia Bori and Geraldine Farrar. She was free of pose. Her simplicity rang true. At present, she would appear to be a singer for lyric rather than heroic roles.

Of her companions in the cast, Richard Crooks distinguished himself by reason of his poised and sympathetic singing of 'Adieu Mignon' and 'Elle ne croyait pas'. Mr. Pinza's impersonation of Lothario was impressive in song and action. Josephine Antoine sang Philine prettily and Helen Olheim was an attractive Frederic. There was a new and competent Laertes in Alessio de Paolis. John Gurney doubled in the parts of Jarno and Antonio. Wilfrid Peltier conducted. T.

New Octavian in 'Rosenkavalier'

There was a new and charming Octavian beside a familiar and cherished Marschallin when the curtains parted on the season's first 'Rosenkavalier,' the night of Dec. 19. In her second role at the Metropolitan, Rise Stevens confirmed and deepened the highly favorable impression that she made at her debut in 'Mignon.' This time her success was due more to an impersonation of much skill than to the effect of her singing, though there were some particularly lovely tones in her middle voice. She was an Octavian good to look upon and brought to the part a youthful enthusiasm that was not lost on the audience.



Galliano Masini as Edgardo in 'Lucia di Lammermoor'



Zinka Milanov in 'Trovatore'



Carl Hartmann as Siegfried

Mme. Lehmann's Marschallin, one of the most treasurable characterizations of the lyric stage, asserted its accustomed appeal. Rarely has any Marschallin sung the concluding part of the first act with such moving tenderness and wistfulness.

The Ochs of Mr. List remains one of the best. He was again an unctuous, Hogarthian figure, droll without descending to caricature. Friedrich Schorr was heard as Faninal. Marita Farrell sang Sophie. Doris Doe as Annina and Dorothee Manski as Marianne made praiseworthy contributions. Among others in the long cast were Karl Laufkoetter as Valzacchi, Nicholas Massue as the singer of the Levee scene and Ludwig Burgstaller as Luitpold. James Wolf appeared as the Commissary of Police in substitution for Norman Cordon. In spirit, cohesion and warmth of feeling, Mr. Bodanzky's realization of the orchestral score was highly gratifying. T.

'Salome' with Marjorie Lawrence

With Marjorie Lawrence again in the role of the dancing daughter of Herodias, Strauss's 'Salome' returned to the active

repertoire at the Metropolitan on the evening of Dec. 9. The soprano had re-costumed the role and for the better, discarding the curious headdress to which exceptions were taken at the time of the revival last year. But why a blonde Salome? As before, Miss Lawrence sang the music expressively and with the vitality that is characteristic of her impersonations. The dance was once more a very acceptable one.

As Herod, Rene Maison presented a masterful study of a besotted and nerve-frayed psychopath, already well on the way to mental disintegration. Julius Huehn coped creditably with the music of Jokanaan. Dorothee Manski sang Herodias, Lucille Browning the page, Nicholas Massue, Narraboth, and Norman Cordon the First Nazarene. The orchestra played with spirit under Ettore Panizza. The lighting presented anew some of the curiosities noted last season. There was, for instance, the same mauve sky as background for the scene of Salome's fondling of the severed head.

'Salome' was followed by the season's first 'Pagliacci', in which the principal roles were assigned to Giovanni Martinelli, Carlo Tagliabue, Hilda Burke, George Cehanovsky and Giordano Paltrinieri. Mr. Martinelli had his accustomed success with 'Vesti la Giubba'. Gennaro Papi conducted. T.

Marisa Morel Sings in Year's First 'Rigoletto'

A large and enthusiastic audience was present to welcome an old friend on the evening of Dec. 3, when 'Rigoletto' made its entry with Gennaro Papi conducting and with Marisa Morel as Gilda, the cast being as follows:

The Duke	Frederick Jagel
Rigoletto	Carlo Tagliabue
Gilda	Marisa Morel
Sparafucile	Nicola Moscona
Maddalena	Irra Petina
Giovanna	Thelma Votipka
Monterone	Louis D'Angelo
Marullo	George Cehanovsky
Borsa	Giordano Paltrinieri
Ceprano	Wilfred Engelman
The Countess	Pearl Besuner
A Page	Lucille Browning

The performance was one of praiseworthy verve and effectiveness. Mr. Tagliabue sang with ease and routine dramatic skill, though once or twice he forced notes in climaxes needlessly, since his voice was well able to encompass them without strain. As the hapless heroine, Miss Morel achieved moments of lyric and vocal charm. Her 'Caro Nome' was good, being accurate in pitch and lightly done, though she did not attempt the vocal acrobatics of more prodigally endowed coloraturas. As a whole, her voice did not seem suited to this

(Continued on page 27)

MEPHISTO'S MUSINGS

Dear Musical America:

Singers seem to present their share of exceptions to the hoary adage about the good dying young. I was amused to read in the *New York Times* recently a cable dispatch from London to the effect that Emma Nevada, the celebrated American prima donna of other years, had expressed surprise over receiving condolences on her "death" from friends in the United States. For a long time now she has been living abroad. It is fifty-eight years since she made her operatic debut as Amina in 'La Sonnambula' under the auspices of Mapleson at Her Majesty's, and if the data before me is correct she is now seventy-six years old.

Though she retired at about the time some of our present prima donnas were being born—her own daughter, Mignon Nevada, having had a career in the meantime—she has as much reason to be astonished over her reported demise as had Minnie Hauk, that other great American soprano, who lived on for seventeen years after some of the *New York* newspapers had printed her obituary.

But to be seventy-six years old is to be only a young thing as compared to still another of the early American prima donnas, Elise Hensler, who was born in Boston in 1836 and died in Lisbon in 1929, hence was 93 when her adventurous story ended. It was she who married the King Emeritus of Portugal and because she wouldn't permit her husband to become King of Spain unless she was recognized as Queen—at least that's the way the story goes—may have been one of the indirect causes of the Franco-Prussian war and all that has since happened to the map of Europe.

Though I never heard Elise Hensler, I have a clear recollection of Emma Nevada's singing. Hers was a very light voice but a very pure and beautiful one. Her name originally wasn't Nevada and she didn't take it from the state of Nevada, which didn't exist at the time of her birth. She was born in Alpha, California. Nearby was a place called Nevada City. That's where she got the idea. Until she went abroad she was Miss Emma Wixon. But as she explained years later, the French could never have pronounced Wixon and she made much of her career in Paris.

The old time singers really did have a good excuse for changing their names into Latin sounding ones. In Italy per-

haps even more than in France audiences could not be expected to cope with combinations of letters that to them either were unpronounceable or so unmusical in their look as to seem barbarous to tune lovers not widely acquainted with things outside their own country. Times have changed and it is much easier today for audiences everywhere to cope with foreign names.

Getting back to Mme. Nevada and the slightly exaggerated report of which she had been obliged to take at least passing notice, it seems that the singer who died was a contralto, Marie Van der Veer Green, born in Brooklyn but for many years a resident of England. The trouble started when one paper referred to her as Nevada Green.

That mistake once made, it not only became necessary for Emma Nevada to deny that she was dead, but for friends of the American contralto, Nevada Van der Veer, now teaching in Cincinnati, to turn the report away from her door.

Perhaps you, dear reader, have had the name Green somewhere in your family. If so, you ought to get your own denial ready. Otherwise the bank may close out your account any day on the ground that you—though you may never have been either a soprano or a contralto—are the singer who died. If you are a bass, and have never been near either Nevada or London, it might be wise to get some sort of certificate to that effect.

You will remember that in one of your recent issues I passed on to you a few quotes from the industrious letter writers who have been carrying on a controversy in the *New York Times* about contemporary American music. It all started, you know, when Ashley Pettis, manager of the Federal Music Project Composers Forum objected to Mr. Toscanini's choice of two works by young Samuel Barber for one of his programs. Since that time, two long summations have appeared in the Sunday columns of your esteemed contemporary, each apparently written as the last word. But no one can ever really wind up such a discussion. There is always more to be said. I note particularly that Harrison Kerr, who is on the Pettis side, observes sarcastically that it seems to be "old hat" to be a pioneer. The answer, of course, is that yesterday's pioneering is not today's. The one real issue between the two sides in this controversy is whether the sort of music championed by Pettis and Kerr is the music of today or the music of yesterday as compared to that written by Barber and others with what someone has styled a "post-modern" outlook. There's "old hat" for some one. But whom does it fit? I am not going to risk any comment, for fear everybody's finger will be pointed straight at me.

And now the cat is out of the bag in the business of the lightning of the scene of Brünnhilde's swearing on the spear in the Metropolitan's current performances of 'Götterdämmerung'. Weary, I suspect, of reiterated criticisms in the papers, Leopold Sachse, the very able stage director who assumes the responsibility for the Met's Wagnerian representations, has written a letter to the *New York Times* explaining the behavior of the elements at this point. It is so interesting that I quote it in full. Says Mr. Sachse:

"When I accompany the orchestra imitations of the main accents of Brünnhilde's music with lightning during her oath in the 'Goetterdaemmerung,' I do so at the instigation of

Siegfried Wagner, with whom I conferred in detail on that point. The oath is followed at once by a short choral passage with the words: 'Help, Donner!'

about lightning in 'Götterdämmerung'. Richard didn't know what he wanted.

And when is a joke not a joke? I

SCHERZANDO SKETCHES By George Hager

No. 55



"—And Where Does Yer Washin' Machine Go, Mum?"

Let thy storm rage! To silence this mad disgrace! To make these measures more clear, Siegfried Wagner let lightning flash, an effect made possible because it is in complete harmony with the character of the music, since the men implore Donner to appear so that they may not be forced to participate in the disgrace of the oath. At the first production of the Ring under Siegfried Wagner's direction, at which I was present, I saw the scene of the oath done in this manner, and I later incorporated it into my mise en scène at Hamburg."

To this the music editor of the *Times* appended the following, in parenthesis:

"After the death of Wagner, many curious things were done in the staging of his operas at Bayreuth."

So far as America is concerned there is no magic in the name of Siegfried Wagner. Mr. Sachse's reference to him as his authority for what many Wagnerians are inclined to look on as an arty distraction which lessens rather than heightens the dramatic illusion of the scene is not likely to convert the objectors.

Lilli Lehmann, who had been one of the mainstays of the first Bayreuth festival in 1876, had no patience with the innovations made by Cosima and Siegfried. There is a story, I cannot remember whether it occurs in her autobiography, 'Mein Weg' or elsewhere, perhaps in one of Jim Hunecker's books, that after Wagner's death Lilli was much annoyed by some of the changes ordered by Cosima during a rehearsal. "You remember, Siegfried," Cosima would say, "it was done so, in 1876?" And Siegfried, the perfect yes-man, would reply: "Yes, Mamma!" Lilli caustically remarked that as Siegfried was exactly seven years old in 1876, his memory couldn't have been very accurate. "Oh, well," rejoined Cosima, "Richard never really knew what he wanted, himself!"

That probably explains why there is nothing in Wagner's stage directions

know a couple of members of the Beethoven Association who could answer that. That august association (it's celebrating its twentieth anniversary year just now) had a supper party and informal concert the other evening, and one of the delectables offered the company was a performance of 'Dorfmusikanten', the delicious "musikalischer Spass" of Mozart. As you know, the performance was supposed to be sponsored by a music master in a small town who had just received a manuscript from a young upstart composer, Mozart, and had called in the amateur musicians of the town to play it—cobbler and doctor and so on. Four strings and two French horns "rendered" the piece. And how they "rendered" or "rended" it! They practically tore it limb from limb, with such scratching of strings, flourishes of bows and burblings and wild trills of the horns! William Kroll, the leader, lavished his keen comedy sense on the performance, and was ably supported by David Sackson, Serge Kotlarsky and Carl Stern, string players, and Ellen Stone and Philip Palmer, horns. The audience was in polite stitches.

To the amazement of the merry-makers, sudden hisses resounded through the room. All eyes were turned to a lady, sitting absorbed in the score and following it, note by note, with minute attention. Her frowns were all but audible. I haven't the score handy, but the players told one of my imps that the tricky parts are all written in, and that the sour notes on the horn are there in black and white. The serious lady who resented the laughter must have missed the point, don't you think? Or should I say hissed it, inquires your

Mephisto

ORCHESTRAS: Many Soloists Enliven Fortnight

SOLOISTS were plentiful on recent orchestral programs. Orlando Barera appeared with the Philharmonic-Symphony in the Mendelssohn Concerto; Eugene List played Anis Fuleihan's Second Piano Concerto; Hortense Monath was soloist in the Beethoven Piano Concerto, Op. 15, with Mr. Barbirolli turning over the baton to Charles Haubiel to conduct the premiere of his passacaglia; and Josef Hofmann played the Beethoven 'Emperor' Concerto at the pension fund concert. Ernest Schelling conducted a Christmas children's event. A return of the Philadelphia Orchestra with Eugene Ormandy on the podium brought Fritz Kreisler as soloist in the Brahms Concerto and his own version of the first movement of the Paganini D Major concerto. Artur Rodzinski again led the N.B.C. Symphony, and the Vienna Choir Boys were soloists with the National Orchestral Association under Leon Barzin.

Barera Is Soloist with the Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor, Orlando Barera, violinist, assisting artist. Carnegie Hall, Dec. 3, evening:

Symphony in D, No. 104.....Haydn
Violin Concerto, Op. 64.....Mendelssohn
Symphony No. 1, in C Minor.....Brahms

The performance of Haydn's 'London' Symphony which began the program was engaging in every respect, the orchestra responding to Mr. Barbirolli with a notable precision and smoothness of utterance. There was a silken quality about the strings that enhanced the slow movement immeasurably, and the delicate third, Menuetto: Allegro, was a delightful excursion into the fanciful, wherein the orchestral fabric was of the sheerest stuff of fancy. The spirited conclusion was invigoratingly performed and Mr. Barbirolli and the orchestra received enthusiastic applause for a bracing reading of perennial music.

Mr. Barera revealed a generally secure technical command of his instrument in the Concerto, though his tone was variable. The first movement was expressively played, the second, with a nice appreciation for the melodic fluency of Mendelssohn's style, and the third emerged with a fine bravura flourish. The accompaniment furnished by Mr. Barbirolli and the orchestra was sympathetic and secure.

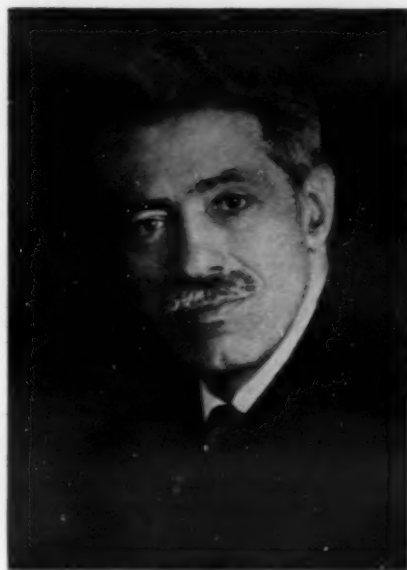
The performance of Brahms' First Symphony which ended the evening was noble in depth of feeling and altogether one of the best interpretations Mr. Barbirolli has offered. The audience recognized the achievement with insistent applause punctuated by enthusiastic bravos. The concert was repeated on Dec. 4, when Mr. Barera was again soloist before one of the largest Sunday audiences of the season. W.

Toscanini's Last 1938 Broadcast

NBC Symphony, Arturo Toscanini, conductor. Studio 8-H, Radio City, Dec. 3, evening.

Symphony No. 3 ('Eroica').....Beethoven
Waldweben from 'Siegfried'.....Siegfried's
Death and Funeral Music from 'Götterdämmerung'.....Wagner
Overture to 'Rienzi'.....Wagner

This was Mr. Toscanini's last 1938 broadcast, though he is scheduled to return to the studio early in the new year. The program was one which only some accident could prevent the great Italian from converting into a thrilling exposition of superb orchestral playing. There was no accident. No one is likely to contend, today, that the 'Rienzi' overture is music equal in quality to that of the later Wag-



Fritz Kreisler

ner, but presented as it was on this occasion it is still exciting. There was an epic reading of the symphony, but what most swept hearers from their bearings was an overwhelming performance of the 'Götterdämmerung' funeral music. O.

Kreisler Heard As Soloist With Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Soloist, Fritz Kreisler, violinist. Carnegie Hall, Dec. 13, evening.

Suite from 'Dido and Aeneas'.....Purcell-Caillet
Violin Concerto.....Brahms
Mr. Kreisler
'Iberia'.....Debussy
Concertstück.....Paganini-Kreisler
Mr. Kreisler

Mr. Kreisler's personality dominated this concert. The soloist's beautiful tone and highly personal style found noble scope in the time-mellowed measures of the now universally loved Brahms concerto. The Concertstück was also beautifully played. It is a paraphrase of the first movement of Paganini's D Major concerto, which had already figured several times during the season at recitals in the same auditorium, each time with a different cadenza. Mr. Kreisler's cadenza was his own. Chiefly a telescoping and elaborating of melodic subjects from the movement, re-stated in chord passages and ornamented with trills, it was a particularly lyrical bit of display. But there was much more than the cadenza that qualified as Kreisleriana in this Paganini paraphrase. Nor was this merely because the scoring was Kreisler's. Original transitions, bridge passages, a counter melody or two, and rhythmic stresses more Viennese than Italian, gave a new sound to familiar material.

In its melodic substance, the Kreisler fantasia retains the basic banality of the original, the while it contrives for it a Viennese idiom not its own. Technically, the Concertstück is well written.

Orchestrally, the most rewarding achievement of the evening was the fine playing of an extended suite from Purcell's 'Dido and Aeneas', very effectively transcribed for large orchestra by Lucien Caillet, a member of the ensemble. There are eight movements, the last being based on the beautiful recitative and air, 'When I Am Laid In Earth', one of the treasures of English music. T.

Rodzinski Returns with an All-Russian Program

NBC Symphony, Artur Rodzinski conducting. Studio 8-H, Radio City, Dec. 10, evening:

Overture to 'Russian and Ludmilla'.....Glinka
Symphony, No. 5.....Tchaikovsky
Concerto for Orchestra, Op. 14.....Starokadomsky
Suite from 'The Fire-Bird'.....Stravinsky

With this program, Artur Rodzinski made his first appearance for this season with the NBC Symphony, stepping into the

breach caused by Mr. Toscanini's absence on vacation. In fine fettle, the Cleveland Orchestra's conductor began his all-Russian program with a colorful performance of the Glinka overture and then proceeded to give a reading of Tchaikovsky's Fifth Symphony of tremendously forceful



Artur Rodzinski

impact in the first and last movements and of memorable emotional significance in the beautifully sung Andante. It was a reading conceived on large lines and the varied implications of the work's Slavic character were projected with uncommonly potent eloquence.

The Starokadomsky work, a novelty for the air public, though it entered the Boston Symphony's repertoire last season, proved to be an attempt at vitalizing classical forms with modern language that was interesting more for the propulsive energy that animated the Sinfonia and the Toccata, the first and last of the three movements, and the workmanlike treatment of the Passacaglia than for any special ingenuity in the handling of modern harmonies or anything especially distinctive in the musical essence. The orchestration is adroitly planned and results in moments of vivid coloring, but the work sympathetically and zestfully played as it was on this occasion, left no impression of being basically an inspired musical product.

Following immediately on the heels of the Starokadomsky opus, the familiar Stravinsky suite appealed gratefully to the imagination and musical sensibilities of the listener, especially since its musical values were strikingly set forth under Mr. Rodzinski's baton, and the Berceuse, in particular, received a performance of notable sensitiveness and beauty. The capacity studio audience paid conductor and orchestra the tribute of prolonged enthusiastic applause. C.

Hofmann Plays 'Emperor' with Philharmonic-Symphony

New York Philharmonic-Symphony, John Barbirolli, conductor, Josef Hofmann, pianist, assisting artist. Carnegie Hall, Dec. 19, evening:

Overture to 'Egmont', Op. 84; Symphony No. 2 in D Major, Op. 36; Concerto No. 3 in E Flat Major ('Emperor') for piano and orchestra, Op. 73, Beethoven.

In these days when civilization seems to be tumbling down about our ears, it is good to renew our gratitude to those proud and courageous spirits like Beethoven who have set an example for all time. Mr. Hofmann's noble playing of the 'Emperor' concerto at this pension fund concert and the magnificent courage and strength of the 'Egmont' overture, every measure of which breathes human dignity and defiance of oppression, were a stirring reminder that music is more than an evening's amusement for tired people. It would be superfluous to enumerate the details of Mr. Hofmann's performance. One can think of no

other pianist who could encompass the majesty, the exaltation and the exquisite poetic detail of the work with quite the self-effacing simplicity of this generous artist. The boldness of the opening pages, the relentless energy of the descending chromatic figure in the left hand, the serenity of the adagio and the leonine power of the rondo with its interludes of fine-spun tone, were all characteristics long familiar in Mr. Hofmann's playing. A vigorous and well-balanced accompaniment was provided by Mr. Barbirolli and the orchestra, who shared the ovation with the soloist.

Mr. Barbirolli's 'Egmont' was individual both in its rough-hewn conception and in its marked contrasts of tempi. Under his insistent baton the orchestra produced a flood of sonority well-suited to the dram-



Josef Hofmann

atic style of the overture, yet without loss of balance between the choirs of the orchestra. In the Second Symphony Mr. Barbirolli made the strings and wood winds sing whole-heartedly, letting this transparent score speak for itself. The evening was fortunate for every one concerned. S.

Barbirolli Plays 'Pelléas' Suite

New York Philharmonic-Symphony, John Barbirolli, conductor, Carnegie Hall, Dec. 8, evening.

Suite in D Major, No. 3.....Bach
Preludes and Entr'Actes from 'Pelléas et Mélisande'.....Debussy
Acts I, II and IV:
Act I: Prelude; Entr'acte, Scenes 1 and 2; Entr'acte, Scenes 2 and 3; end of Scene 3.
Act II: Prelude; Entr'acte, Scenes 1 and 2; Entr'acte, Scenes 2 and 3; end of Scene 3.
Act IV: Prelude; Entr'acte, Scenes 1 and 2; Entr'acte, Scenes 2 and 3. From final scene of Act IV: the last meeting of the lovers and the death of Pelléas.
Symphony No. 3 ('Eroica').....Beethoven

Mr. Barbirolli's experiment in transferring to the concert hall in the form of a suite the entr'actes which Debussy composed as an after-thought for 'Pelléas et Mélisande' was an interesting and provocative one. Certainly the interludes are too little heard at opera performances, partly because audiences are inattentive, partly because acoustical conditions in opera houses are not commonly favorable for music so delicately fashioned. It was something to be able to hear and grasp so clearly on this occasion what tends to be nebulous and elusive when it emerges from an opera pit, though there remains the question as to whether music so evanescent and atmospheric does not lose, rather than gain, when it becomes subject to aural dissection. Debussy himself protested against the sort of analysis that consists of taking musical compositions to pieces "as if they were watches of curious construction".

Beautiful sound is beautiful sound. It can be enchanting in its own right. But

(Continued on page 13)

CZECH ORCHESTRA HEARD IN LONDON

Kubelik Conducts Philharmonic —Beecham Offers Fifth in Cycle of Sibelius

LONDON, Dec. 12.—Orchestral concerts have been frequent in London during the past few weeks. On Nov. 15 the Czech Philharmonic gave the second of two concerts in Queens Hall under the baton of Rafael Kubelik, son of the violinist, Jan Kubelik, playing Dvorak's Seventh Symphony with authority and understanding. A new piano concerto by Martinu was brilliantly performed by Ruda Firkusny. On Nov. 10 the same orchestra offered Franck's Symphony, Dvorak's Symphony in B Minor, Serenade in E for strings, and 'Slavonic Dances.' Rafael Kubelik again conducted.

The fifth concert of the Sibelius festival was conducted by Sir Thomas Beecham in Queens Hall on Nov. 11. Telmányi played the Violin Concerto brilliantly and the Seventh and Fourth Symphonies were given excellent performances.

On Nov. 19, the third of the Robert Mayer concerts for children took place at Central Hall, Westminster. The program was shared by the Boyd Neel String Orchestra led by Boyd Neel, and the Cambridge University Madrigal Society. The orchestra began with a charming Divertimento in D Minor by Mozart, and the choir sang old Italian madrigals followed by a modern English work by Benjamin Britten, written especially for the orchestra. Old English madrigals by Byrd, Milbye and Weelkes, led up to the 'Coronation Anthem' of Handel, which was excellently performed.

DOROTHY HUTTENBACH

GRACE MOORE COMPLETES FILM VERSION OF OPERA

'Louise', Made in Paris under Direction of Charpentier, to Be Released in U. S. in February

Grace Moore celebrated the completion of the film version of the opera 'Louise' with a gala performance of the same opera on the stage of the Opéra Comique in Paris on Dec. 16. The American singer has been in Paris since mid-summer making a film of the opera under the supervision of its composer, the venerable Gustav Charpentier. It will be released in the United States in February.

Following the completion of the film at the Paramount studios at Joinville, Miss Moore went to Brussels where she was decorated by King Leopold at the conclusion of a concert there. The soprano then flew to Warsaw and Bucharest for recitals, returning to Paris to sing at the Opéra and for her first concert in seven years at the Salle Pleyel.

Miss Moore will sail from Cannes on Dec. 27, arriving in New York on Jan. 4. She will proceed to Chicago to sing at the opera, returning to New York later in the month for the revival of 'Louise' at the Metropolitan Opera House.

Cordon and Huehn to Study with Schorr

The second of the two scholarships offered by the Juilliard School of Music for the study of Wagnerian roles with Friedrich Schorr, has been awarded to Norman Cordon, bass. The first was awarded to Julius Huehn.

'Marriage of Figaro' Given at the Juilliard



Helen Van Loon as Susanna, John Tyers as Figaro, Jane Pickens as the Countess Almaviva and John McCrae as Count Almaviva

Mozart's 'The Marriage of Figaro' was the first work of the season presented by pupils of the Juilliard Graduate School of Music in the school auditorium on the evenings of Dec. 14, 15, 16 and 17, under the baton of Albert Stoessel. The entire production was the work of the students as the settings were designed by members of the stagecraft class and both the orchestra and chorus were composed of students.

Highly to be commended in practically every case was the enunciation of the two casts which appeared. Devotees of opera in English may at last point to an ensemble which can sing in the vernacular

and make itself understood. The translation of Da Ponte's libretto was by Edward J. Dent, though this had been brought down to the present, at times verging on slang, but after all, there is no reason why a barber should speak perfect English, French or Spanish as you regard Beaumarchais's comedy, a French play about Spanish people!

The double casts included as Count Almaviva, John McCrae and William Fletcher Smith; Figaro, Hugh Thompson and John Tyers; Don Basilio, Richard Browning and Maxwell Lick; Don Curzio, Morris Poaster and James Curtis; Dr.



Vivienne Simon as Cherubino

PRINCIPALS IN ALTERNATING CASTS



Photographs by Standard Flashlight

Berenice Alarie as Susanna, Emma Beldan as the Countess Almaviva and Hugh Thompson as Figaro

Bartolo, Loen Lischner and Roger White; Antonio, William Gephart and David Otto; Countess Almaviva, Jane Pickens, Emma Beldan and Gertrude Gibson; Susanna, Berenice Alarie and Helen Van Loon; Cherubino, Vivienne Simon and Vera Weikel; Marzellina, Mary Frances Lehnerts and Lodema Legg; Barbarina, Estelle Hoffman and Catherine Aspenall, Flower girls, Miriam Young, Hazel Peterson, Mary Snyder and Verna Ford.

The stage direction was in the hands of Alfredo Valenti; Frederick J. Kiesler supervised the scenery and Gregory Ashman was chorus master.

GOLDEN GATE SETS SUM ASIDE FOR FAIR

\$400,000 Allotted to Music for Coast Exposition—Union Signs Contracts

SAN FRANCISCO, Dec. 18.—With \$400,000 set aside for music and contractual agreements signed with the Musicians' Union, the Golden Gate International Exposition is assured a goodly supply of music during the run of the fair which opens next February on Treasure Island. So far, no big-name attractions other than Goldman's Band have been announced, but rumor has it that Toscanini and many European aggregations are to be heard.

The Musicians' Union contract is an amazing document, including an agreement to the effect that there must be a local band or orchestra equal in number and employed simultaneously for the same number of hours per week that imported bands and orchestras are signed for. Although the contract calls for set fees, a sliding scale is provided which automatically reduces salaries if attendance at the Fair goes below certain stated figures per week.

Opera Seeks Donations

The San Francisco Opera Association is seeking additional donations to take care of the \$88,000 deficit of the 1938 season, only \$50,000 having been immediately available from guarantors through previous underwriting. The

opera deficit exceeded all estimates largely because the repeat performances did less business than anticipated. Contributing to the costs of the season was the expense of mounting three new productions, 'Elektra', 'Pelléas and Mélisande' and 'Don Giovanni'.

Alfred Hertz resigned his post as director of the Federal Music Project for Northern California on Dec. 14 because of his continued ill health. It is believed that freedom from responsibility will promote his recovery.

Povla Frijsch won a great ovation when she gave a song program in Veterans' Auditorium early this month under the Alice Seckels-Elsie Cross management. Superb interpretations of unhackneyed song literature evoked cheers. Celius Dougherty was her excellent accompanist.

Argentinita made her first appearance in this city before a capacity audience in the Curran Theatre under the Peter Conley management. The Spanish dancer was enthusiastically received, and her sister, Pilar Lopez, and Antonio Triana proved no less popular.

Lotte Goslar made her debut on the Town Hall Forum series the same week, winning favor in 'Dances from Life'. The dance-mime stressed comedy and was successful in satire as well as burlesque. Katja Andy was her pianistic aide.

San Francisco Quartet Heard

The San Francisco String Quartet played Pizzetti's Quartet in D, Haydn's in E Flat, Op. 33, No. 2, and John Alden Carpenter's work in that form for its December concert. It was good to

observe that the American work more than held its own in comparison with contemporary Italy. The Haydn was given a particularly joyous performance by the Messrs. Blinder, Heyes, Verney and Dehe.

Rachmaninoff played to two overflowing Opera House audiences in mid-November, giving his usual demonstration of consummate musicianship and beauty of tone.

Hanya Holm and her dancers made their first appearance locally on Nov. 20. Their choreographic satire, 'Metropolitan Daily' was cheered and the final episode had to be repeated before the audience would leave the theatre.

Pro Musica presented Alice Ehlers in a harpsichord program at the Marcus Koshland residence. Her program included Kuhnau's 'Fight Between David and Goliath' and music by Couperin, Handel, Bach and others of harpsichord days. Mme. Ehlers is one of the finest exponents of this ancient instrument yet heard in the far west.

MARJORY M. FISHER

HORWITZ VISITS U. S. A.

European Manager Here for Several Weeks' Sojourn

Fritz Horwitz, concert manager, whose headquarters are in Paris, arrived in New York on Dec. 15 for a stay of several weeks. He is representing the Organisation Artistique Internationale, and during his stay will arrange for American artists' appearance abroad, as well as meet European artists who are in America at present.

TOSCANINI LEADS NBC MEN IN NEWARK

Crowd of 4,000 Attends First Appearance of Symphony Outside of New York

NEWARK, Dec. 14.—The first appearance of Arturo Toscanini and the NBC Symphony outside of New York brought a crowd of 4,000 to the Mosque Theatre on Dec. 13. Several hundred extra chairs, as well as all available standing room, were occupied. Among the famous guests were Thomas Mann and Mrs. Mann. Apparently everyone prominent in cultural circles in New Jersey was present. The occasion was very different from an evening in 1921, when Mr. Toscanini and the La Scala Or-

chestra appeared in the Newark Armory before an audience one-fourth the size of last night's throng.

Outstanding among the performances were Brahms' Variations on a Theme of Haydn and Wagner's 'Meistersinger' Overture, the former played with such rare clarity and luminosity and the latter with such exhilaration and buoyancy as to merit the thought that it is doubtful whether Mr. Toscanini has ever surpassed the readings he gave that night. Indeed, he seemed in unusual good humor, smiling benignly upon both orchestra and audience, and bringing the players to their feet repeatedly to share the applause.

For many listeners perhaps the most notable work was Tchaikovsky's 'Pathétique', Symphony, the martial sweep of the Scherzo bringing thunderous applause. Mr. Toscanini's tempos throughout, were more lively than those generally heard, especially in the last movement; every lyric phrase sang, and there was a total absence of "interpretation." The program also included the 'Waldweben' from 'Siegfried' and the Overture to Weber's 'Oberon'.

The concert was given by the Griffith Music Foundation, Mrs. P. O. Griffith, president, for the benefit of the Essex County Conference of Catholics, Jews and Protestants. The honorary sponsors included such notables as Lucrezia Bori, Fannie Hurst, Lowell Thomas, Lawrence Tibbett, Dorothy Thompson, and Giovanni Martinelli.

PHILIP GORDON

MONTREAL UPHOLDS ITS TWO ORCHESTRAS

Symphony Under Clarke and Les Concerts Symphoniques. Led by Guests, Add to Fare

MONTREAL, Dec. 20.—Its two symphony orchestras continue to play a major part in the musical life of Montreal. The Montreal Orchestra has reached the half-way mark in its ninth season of concerts. La Société des Concerts Symphoniques has given four concerts of its fifth season.

The Montreal Orchestra plays on alternate Sunday afternoons at His Majesty's Theatre. This is the original orchestra begun in 1930 by members of the local musicians' union in self help. Douglas Clarke, dean of the faculty of music of McGill University, is the permanent conductor. The Montreal Orchestra makes it a policy to introduce guest soloists of eminence at each concert. Those who have appeared this season so far include Harold Bauer on Oct. 30, William Hain on Nov. 13, Robert Virovay on Nov. 27, and Beveridge Webster on Dec. 11.

Owes Its Success to Clarke

Much of the success the Montreal Orchestra has achieved is owing to the selfless devotion of Dean Clarke who has conducted every concert and rehearsal since its foundation (140 concerts in all) without fee or recompense of any kind. Dean Clarke has literally grown with the orchestra and his conducting is becoming more admired with each succeeding season. Programs range from old to new music and several modern works have been introduced here for the first time.

The orchestra of Les Concerts Symphoniques is virtually made up of the same personnel as that of the Montreal Orchestra. It plays in an auditorium converted into a small, handsome concert hall in the east end of the city and

PREMIERE OF BLOCH WORK IN CLEVELAND

Mitropoulos Leads Symphony in Performance of Concerto—Szigeti Is Soloist

CLEVELAND, Dec. 20.—The pair of concerts on Dec. 15 and 17 by the Cleveland Orchestra was memorable for the world premiere of the Bloch Violin Concerto. Joseph Szigeti was soloist and for the first time Dimitri Mitropoulos occupied the podium at Severance Hall as guest conductor while Dr. Rodzinski was in New York with the NBC Symphony.

'Leonore' Overture No. 2.....Beethoven
Symphony No. 4 in B Flat.....Beethoven
Concerto for violin and orchestra.....Bloch
Fantasie and Fugue in G Minor
Bach-Mitropoulos

The new concerto of Bloch does not add in any measure to his prestige as a composer. It lacks the compactness and cohesion of his sonata and quintet, it lacks the logic of form and detail of the concerto grosso, and the melodic invention and genuine inspiration of 'Schelomo.' The music is patchy, its melodic interest is almost at naught. Bloch tells us in his notes that there is no Jewish influence such as he has deliberately injected in former works, yet one gets the impression, only too realistically, that he is among the vendors of some eastern market-place.

Interpretations Excellent

Mr. Szigeti's performance, however, was magnificent in every way and Mitropoulos's conducting was keenly sympathetic. Perhaps Cleveland was chosen for the world premiere because Bloch was, for some years, head of the Institute of Music. The work and its performance were wildly acclaimed by a part of the public.

With his first visit to Cleveland, Mitropoulos endeared himself to concert-goers. His readings of the two Beethoven works were thoroughly inspired; he achieved a clarity and balance of ensemble that would do credit to a conductor who had several months to work with an orchestra. The overture was played with dramatic intensity, the symphony with lyric grace.

The concert closed with Mitropoulos's own transcription for orchestra of the great Fantasie and Fugue in G Minor of Bach. In places he scored too heavily with a loss of clarity; but for the most part the work was brilliantly arranged.

The pair of Cleveland Orchestra concerts on Dec. 8 and 10 were under Rudolph Ringwall, associate conductor, and included six dances by Couperin,



Landesman

Dimitri Mitropoulos and Joseph Szigeti After the World Premiere of the Bloch Violin Concerto

arranged for orchestra by Richard Strauss, Beethoven's Fifth Symphony, Franck's 'The Accursed Huntsman,' excerpts from Rimsky-Korsakoff's 'Sadko' and 'The Return of Lemminkainen' by Sibelius.

The Strauss-Couperin works proved delightful and the remaining works were all favorites with symphony audiences and were capably handled by the conductor and orchestra.

Orchestra Aids Ballet

The Ballet Russe de Monte Carlo gave four performances with the Cleveland Orchestra at Music Hall on Dec. 2, 3 and 4, with Efrem Kurtz and Anatol Fistoulari conducting. The offerings consisted of 'Giselle', 'L'Après Midi d'un Faune', 'Gaité Parisienne', 'Coppelia', 'Le Beau Danube', 'L'Epreuve d'Amour', 'St. Francis', 'Spectre de la Rose', 'Bogatyr', 'Les Elfes' and 'Seventh Symphony'.

For the first time in well over a decade the Boston Symphony was heard in Cleveland. Brought in the Cleveland Concert Course, the Boston men under Koussevitzky gave performances that were polished, meticulously perfect in every detail, and thoroughly pliable. The program included Haydn's Symphony in B Flat, No. 102, Debussy's 'La Mer' and Sibelius's Second Symphony.

STEWART MATTER

caters primarily to French-speaking citizens who form about two-thirds of the population. Wilfred Pelletier of the Metropolitan Opera Company continues as musical director and a policy of guest conductors is regularly followed. Sir Ernest MacMillan, conductor of the Toronto Symphony, Paul Stassevitch and Rosario Bourdon make up a list from which there is little deviation. Soloists are generally chosen from among Canadian musicians with an occasional visitor from the United States. Concerts are given on Friday evenings at the rate of about two a month. A series of children's concerts on Saturday afternoons has proved remarkably successful.

THOMAS ARCHER

Fritz Mahler Conducts Federal Symphony

Fritz Mahler conducted the Federal Symphony on Dec. 4 at the Federal

Music Theatre in an all-Beethoven program with Milton Kaye as soloist in the Piano Concerto No. 2 in B Flat Major. The program included the 'King Stephen' and 'Fidelio' overtures; and the Fifth Symphony. A capacity audience was present.

American Indian Music Performed

Ruth Bradley, pianist, Zella Gentry, soprano, and the American Woman's String Quartet appeared in the second recital of the Tau Alpha Chapter of Mu Phi Epsilon before the Women's Graduate Club of Columbia University on Dec. 2. The program was composed of American Indian Music, including works by Harvey W. Loomis, Carlos Troyer and Frederick Jacobi's string quartet based on Indian themes, which was written in 1924 after visits to the Pueblo and Navajo Indians of New Mexico and Arizona.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



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Orchestral Concerts in New York

(Continued from page 10)

in the concert hall it is not easy to dispense with form. In these excerpts was beautiful sound but almost nothing of form. What Mr. Barbirolli set before his listeners was less a suite than a synthesis, and though expertly and devotedly contrived, it lacked the sense of any over-all composition. Perhaps it would have been preferable to play the several entr'actes as fragments, permitting them to end in the air, instead of making transitions from one to another, with closes for each of the three sections that were taken from as many scenes. Music widely separated and associable with very different episodes thus was brought into sudden juxtaposition. Although the results were of harmonic and orchestral appeal, the transitions tended to be disturbing not only for any one whose thought was of the opera and its characters but also for any one concerned with the musical logic of successive episodes.

Mr. Barbirolli presented his synthesis with the ardor of his own convictions. But this was true also of the other performances of the program.

Eugene List Plays Fuleihan Work

New York Philharmonic-Symphony, John Barbirolli, conductor; assisting artist, Eugene List, pianist. Carnegie Hall, Dec. 10, evening:

Suite in D, No. 3.....Bach
Concerto for Piano, No. 2.....Fuleihan
(First performance)
Symphonic Variations.....Franck
Symphony in B Minor.....Schubert
Prelude to 'Die Meistersinger'.....Wagner

There were three noteworthy aspects to this concert, the premiere of Mr. Fuleihan's second piano concerto, the appearance of

Passacaglia in A Minor ('The Plane Beyond').....Charles Haubiel
Concerto in C Major, Op. 15, for piano and orchestra.....Beethoven
Symphony in D Minor.....Franck

The premiere of Charles Haubiel's passacaglia 'The Plane Beyond', which shared the \$500 prize of the Philharmonic-Symphony's American Composers' contest of last year with a work by Robert H. San-



Hortense Monath



Charles Haubiel

ders, added another to the growing list of performances of American music by that orchestra. The passacaglia is the third in a group of compositions called 'Solari', in the composer's words "of a poetic-philosophical character, dealing with divisions of the span of life". The first two speak of youth and middle life. 'The Plane Beyond' treats of "the peaceful, contemplative, final years during which one faces the life beyond". Mr. Haubiel's score was easy to listen to, the work of a sound craftsman who knows how to blend the choirs of the orchestra agreeably. Eclectic in nature, the passacaglia was never slavishly imitative. Though it did not reach the heights of inspiration and serene power which its program suggests, it made the impression of sincerity. Among the most interesting variations was one in which plucked strings are used against solemn harmonies in the brasses. In general, the scoring suffered from being too much in the same vein, with an occasional touch of the obvious. Mr. Haubiel obtained an effective performance and shared the cordial applause with the orchestra.

The Beethoven concerto brought Mr. Barbirolli back to the podium and Hortense Monath as soloist. Miss Monath gave an exhilarating, red-blooded performance of the work, in the style of her teacher Artur Schnabel. Her tone was round and sonorous and she played with gratifying boldness and clarity. This is not the only way to interpret this Mozartean work, but it is a convincing way, and why should pianists not inject buoyancy into its often rather pedestrian measures? Miss Monath did not hesitate to interpret the largo romantically, and she played the cadenza of the first movement and the final rondo with real bravura, winning hearty applause. Mr. Barbirolli concluded the concert with the Franck symphony, one of his most felicitous interpretations.

Vienna Choir Boys Sing with National Orchestra

National Orchestral Association, Leon Barzin, conductor; assisting artists, Vienna Choir Boys. Carnegie Hall, Dec. 12, evening:

'Brandenburg' Concerto No. 3.....Bach
'Stabat Mater' (Excerpts).....Pergolesi
'Ständchen'.....Schubert-Mottl
Twenty-third Psalm.....Schubert-Günther
Symphony No. 1.....Sibelius

With the Vienna Choir boys as guest artists, Leon Barzin offered excerpts from Pergolesi's 'Stabat Mater', a work infrequently performed in the concert hall. The spare orchestration and affecting simplicity of the music was echoed in the performance of the finely-trained ensemble whose fresh, clear voices responded with diligence to Mr. Barzin's solicitous beat. The boys were also heard in Schubert's 'Ständchen', arranged by Mottl, and the same composer's setting of the psalm 'The Lord Is My Shepherd', singing again with a purity and lightness of tone that seemed the most fitting vehicle, especially for the latter work,

in its unaffectedly devout feeling. The small accompanying orchestra played the three scores with admirable restraint.

Bach's 'Brandenburg' Concerto enlisted the string choirs of the ensemble in a performance noteworthy for well-adjusted tone and unanimity of response. The Sibelius Symphony, with which the evening concluded, afforded the orchestra an opportunity to display a more varied palette of color and a wider dynamic range. The audience was a large one and characteristically enthusiastic.

Barbirolli Plays Less-Familiar Works of Dvorak and Stravinsky

New York Philharmonic-Symphony, John Barbirolli, conductor. Carnegie Hall, Dec. 15, evening:

Overture to 'The Impresario'.....Mozart
Symphony, No. 4, in G Major, Op. 88.....Dvorak
Scherzo Fantastique, Op. 3.....Stravinsky
Symphonic Poem, 'The Pines of Rome'.....Respighi

After an interval of six years since last heard under Sir Thomas Beecham's baton, Dvorak's G Major Symphony, known as "the English symphony", was brought forward again at this concert, and in the buoyant performance given by the orchestra under Mr. Barbirolli's leadership it again demonstrated its right to a place in the organization's repertoire scheme. An earlier product than the composer's 'From the New World' Symphony, and long overshadowed by it, it nevertheless possesses much melodic material of spontaneous folk-music charm, woven into a compactly constructed symphonic work. There is almost a naïveté in the simplicity of the delectable themes of the Allegretto grazioso, while the healthy vitality and exuberant high spirits characteristic of the folk-music of the composer's country in a happier period animate the first movement and also the last section, with the amusing clarinet duet relieving the seriousness of the main theme.

The early Scherzo Fantastique by Stravinsky, written some thirty years ago, the last composition of his with which his master, Rimsky-Korsakoff, was acquainted, is pictorially intriguing and an interesting landmark in the evolution of the Russian modernist, but it is more significant as having undoubtedly been inspired by Rimsky-Korsakoff's 'Bumble Bee' than as suggesting the radical departures that later made Stravinsky's fame. It was played with much suggestive color and virtuosic finish.

Conductor and orchestra turned themselves loose in a sonorous and tonally opulent projection of Respighi's ever-verdant 'Pines of Rome'. The first two sections were particularly well presented, while the nightingale on the record at the end of the third movement, 'The Pines of the Janiculum', was, as usual, eagerly waited for. The closing 'Pines of the Appian Way', with the inexorable grinding tramp of earlier legions advancing to the Capitoline Hill, could have been much more exciting if the long crescendo had been more subtly graded to a final climax.

Maler's symphony, fashioned from the score of his opera of that name, that Mr. Rodzinski achieved the tour de force of the evening. Hindemith's austere, sometimes even crabbed, genius is peculiarly susceptible to the art of Grünwald and to the spirit of his time; and his music has the same rude intensity, the same glowing sense of mystical power that transform the undeniable ugliness of Grünwald's paintings into a sort of beauty. Were it all on the same level as the majestic opening pages of the 'Angelic Concert' and the fugue in the 'Temptation of St. Anthony', this score could well claim a secure place in the modern repertoire. As it is, it deserves repeated hearings. The brasses and strings made the closing measures blaze with splendor.

That Strauss's 'Till Eulenspiegel' did not come as an anti-climax is significant tribute to its vitality. The irrepressible Till began his career somewhat tamely in Mr. Rodzinski's conception, but his pranks gained in point and sparkle as time went on. The audience was enthusiastic, recalling the conductor several times.

Schelling Presents Christmas Music at Children's Concert

The program at the second Young People's Concert on Dec. 17, with Ernest Schelling conducting, was entirely of Christmas music of different countries. The orchestra was assisted by the choir of the Pope Pius X School of Liturgical Music in certain items. The program began with the Polonaise from Rimsky-Korsakoff's 'Night Before Christmas', which was followed by the Pastorale from Correlli's 'Christmas Oratorio'. An excerpt from a Thirteenth Century Nativity Play was sung by the choir and French and English carols. The remainder of the program included a movement from Beethoven's 'Pastoral' Symphony, excerpts from Bach's 'Christmas Oratorio' sung by the choir, and, as a closing number, the English carol, 'The First Nowell.'

Bach's 'Art of the Fugue' to Be Heard in Two-Piano Arrangement

A performance of Bach's 'Art of the Fugue' exactly as given at the Salzburg Festival in recent years, is announced for the Town Hall on Monday evening, Jan. 2, for the benefit of the scholarship fund of the Rudolf Steiner School. Heinz and Robert Scholz, duopianists, and Dr. Erich Schwebsch, who arranged the work for two pianos, will give the work here as they gave it at the Festivals of 1935, 1936, and 1937. The Scholz brothers, on a first visit here last season, gave the 'Art of the Fugue' at the Brooklyn Institute, Columbia University, Princeton University, in Baltimore and Montreal. The January 2 presentation is the only one scheduled for New York this season.

Music Society of New York Has Scholarship Benefit

Goeta Ljungberg, soprano, Walter Bricht, pianist, and Guido Brand, violinist, were heard at the third of the Tuesday Salons of the Music Society of New York on Dec. 6, benefits of the recital going to the scholarship fund. A reception was held after the musical part of the program at which Arleen Whalen was the guest of honor.

Leslie Frick Gives Recital at Cosmopolitan Club

Leslie Frick, mezzo-soprano, gave a recital at the Cosmopolitan Club on Dec. 6 with Conrad Forsberg as accompanist. The program included works by J. S. Bach, Beethoven, Schumann, Brahms, Chausson, Ravel, Diack, Hely-Hutchinson, Burleigh and Reddick and the aria 'Ah Mon Fils' from Meyerbeer's 'Le Prophète'.



Eugene List



Anis Fuleihan

Eugene List as soloist in the concerto and the Franck Variations, and Mr. Barbirolli's interpretation of the Schubert Symphony.

The Fuleihan work proved to be an ably written score, rhythmically interesting and executed in bright, bold orchestral colors. The piano was employed not exclusively as a solo instrument, but usually in conjunction with orchestra. Mr. Fuleihan's previous (and first piano concerto), was written for piano and strings; this work, for piano and full orchestra. He seems equally at home in both mediums. Composer, soloist and conductor received warm approval.

Mr. Liszt's playing of the Franck Variations was ingratiating. His technique easily met all the demands of the score, and his insight proved commensurate. As his pianistic abilities broaden his interpretative powers happily keep stride and his performance held the interest of the audience unflaggingly throughout.

Mr. Barbirolli and the orchestra offered a tender and persuasive performance of the Schubert work, unhackneyed in every respect, and marked by a grace and finesse it would be difficult to equal. The 'Meistersinger' Prelude had a broad reading, yet one that was admirably balanced in all aspects. In Mr. Barbirolli's hands it became a vivid mediaeval flourish and a pomp of unmistakably Wagnerian proportions. The program was repeated on the afternoon of the following day before another large audience.

Haubiel Conducts Philharmonic-Symphony in His Own Work

New York Philharmonic-Symphony, John Barbirolli, conductor. Charles Haubiel, guest conductor. Hortense Monath, pianist, assisting artist. Carnegie Hall, Dec. 18, afternoon:

CONCERTS: Barer Triumphs in Return—Virovai's First Recital

PIANISTS and violinists had the lion's share of recitals during recent weeks, with several new figures appearing in local concert halls. A return recital of high significance was that of Simon Barer, pianist. Robert Virovai, after his appearance with orchestra, made a concert debut and the list of violinists also included Fritz Kreisler, Yehudi Menuhin, Jascha Heifetz, and Madeleine Carabo, in her local debut. Efrem Zimbalist concluded his series of violin and piano sonatas with Vladimir Sokoloff; Alfred Dubois and Marcel Maas launched a similar series; and Harold and Marian Kahn Berkley gave a sonata recital. Nikolai Graudan, 'cellist, and his wife Joanna, pianist, made their American debuts. Other pianists included Jan Smeterlin, Frank Sheridan, Mieczyslaw Munz, Emile Baume, Gari Shelton, Stanley Hummel, Mariana Sarica and Francis Moore, with Frances Hall and Rudolph Gruen giving a two-piano concert. Beniamino Gigli returned after six years' absence, Marian Anderson made her first appearance of the season, and Muriel Dickson made her local recital debut. The chamber music roster listed the Kolisch Quartet, the Budapest Quartet and Roman Torenberg and Helen Fogel in the New Friends of Music Series; the Trio of New York; the Musical Art Quartet; and a Ravel concert by the Beethoven Association. The Trapp Family Chorus made its New York debut; the Don Cossacks returned; Hugh Ross conducted the Schola Cantorum in a Christmas program with three soloists; the Vienna Choir Boys were heard, sharing the program with Anita Zahn's little Duncan dancers; and other choral groups included the Mt. Holyoke College Glee Club, the University Glee Club and the People's Chorus. Marina Yurlowa and Clarita Martin gave dance recitals.

Virovai Gives First New York Recital

Robert Virovai, violinist. Bernard Frank, accompanist. Carnegie Hall, Dec. 17, afternoon:

'La Folia'.....Corelli-Leonard
Praeludium in E, for violin alone.....J. S. Bach
Concerto, No. 5, in A.....Mozart
'The Violin-Maker of Cremona'; Caprice, No. 1, for violin alone.....Hubay
'Bruma' ('Mists').....Claudio Carneyro
'Danse espagnole'.....de Falla
'I Palpiti'.....Paganini

In view of the extraordinary success of young Virovai's recent debut with the Philharmonic-Symphony, it was not surprising that a very large and musically representative audience foregathered for the Hungarian violinist's first recital here, or that it was moved to an unusual peak of enthusiastic response. It was especially interesting to note that many other violinists of prominence were on hand.

Mr. Virovai as a recitalist amply justified the highest hopes of those who had heard him with orchestra. The latter part of the program, it is true, was not one calculated to give him the fullest opportunity for the further revelation of those qualities that had made his superb performance of the Brahms Concerto one to be treasured long in the memory.

The fresh musicality of approach of the young artist and the depth of tenderness so amazing in one of his years were given full play in the Corelli 'La Folia' and the Mozart Concerto especially. It was a noteworthy achievement to bring to the thrice-familiar Corelli sarabande and its variations such a wealth of musically subtle nuance and such a feeling for delicate sculpturing of the phrase. And the same significantly molded phrasing, finely felt realization of structural details and ravishing tonal beauty characterized the perform-



Robert Virovai



Marian Anderson



Beniamino Gigli



Yehudi Menuhin

ance of the Mozart. Then it was a special pleasure to hear the prelude of Bach's Partita in E Major for violin alone taken at a tempo that permitted its musical values to stand out in the proportions undoubtedly intended by the composer. Here, as elsewhere, the justness of the violinist's intonation was one of the most reassuring elements contributing to the deep satisfaction his playing afforded.

'The Violin-Maker of Cremona' by the recitalist's teacher provided another vehicle for the display of a singing tone of haunting beauty, while the caprice by the same composer was played with great sparkle and the Falla dance had the characteristic Spanish rhythmic feeling. As for the rather tawdry Paganini, the many formidable difficulties with which it bristles were tossed off with the utmost élan and apparent ease as incidental to the basic musical idea and not as an end in themselves. The Carneyro novelty, 'Mists', would probably have been more suggestive of the title had it been played with a mute.

Mr. Frank played discreet accompaniments, which at times could profitably have had greater vitality. The audience gave full vent to its enthusiasm by demanding many extras.

Simon Barer Creates Furore in First Recital of Season

Simon Barer, pianist; Town Hall, Dec. 4, afternoon:

Chromatic, Fantasy and Fugue.....Bach
Sonata in A.....Scarlatti
Ballade in F Minor.....Chopin
'Fable, 'Traumeswirren', Toccata.....Schumann
Four Etudes.....Scriabin
Sonetta No. 123, del petrarca; Valse Op. 112.....Liszt
'Die Fledermaus'.....Strauss-Godowsky

Mr. Barer's performances at this recital leave the listener with no choice but to describe his playing as miraculous. First among the attributes of his art may be placed an unrivalled technique, a technique so securely grounded and superbly polished that Mr. Barer may place the emphasis of his performance upon interpretation. His control of dynamics, from the lightest pianissimo to a full, firm tone in climactic



Simon Barer, Pianist,
Who Gave His First
New York Recital of
the Season on Dec.
4 in Town Hall

passages and all gradations of touch between, was masterly. Mr. Barer's approach is modest to self-effacement, permitting the music to speak, most eloquently, for itself.

In the Bach, complete possession of the mechanical elements of his art was immediately manifest and here, too, were revealed his freedom from over-statement and his beauty of tone.

The Scarlatti Sonata was taken at an extraordinarily rapid tempo, yet one completely justified in performance, for each note, each phrase, was given a proper evaluation, and the whole flew from beneath his fingers in a glittering cascade of tone.

The Chopin Ballade was infused with eloquence and beauty, the three Schumann pieces with remarkable delicacy of touch, and the Scriabin Etudes, the Liszt 'Sonnet of Petrarch' and the Godowsky paraphrase all partook of the same, literally stunning treatment. It was an afternoon of superb pianism.

Marian Anderson in Season's First Appearance

Marian Anderson, contralto. Kosti Vehanen, accompanist. Engelbert Brenner, oboist, assisting artist. Carnegie Hall, Dec. 6, evening:

'When I Am Laid in Earth'.....Purcell
A Pastoral.....Veracini
'A Bruno Vestiti'.....Carissimi
'Weinen, Glauben, Sorgen, Zagen'; 'Bist Du Bei Mir'; 'Zum Reinen Wasser'; J. S. Bach
'An Den Mond'; 'Der Doppelgänger'; 'Auf dem Wasser zu Singen'; Gruppe aus dem Tartarus.....Schubert
'Evening Song' (Fragment from 'Sappho'); 'The Simurgh' (From 'Songs of Persia').....Bantock
'Deserted Street'.....Vehanen
Vocalise.....Ravel
'Sinner, Please Doan' Let Dis Harves' Pass'; 'De Gospel Train' arr. by H. T. Burleigh
'Tramping' arr. by.....Boatner
'Didn't My Lord Deliver Daniel' arr. by Brown

Few artists before the public to-day can create the atmosphere of eager anticipation which greeted Marian Anderson in her first local appearance of the year. Nor did the excitement of the audience which crowded the hall diminish in the course of the evening, for Miss Anderson's amazing vocal resources and her artistic integrity made this recital memorable.

The poignant intensity with which she sang the words 'Remember me' in the Purcell aria was in complete contrast to the lightness of her voice and mood in the Veracini Pastoral. In the Carissimi song the organ tones of the lower register of her voice came into play. Miss Anderson sang the Bach arias with conviction and great intensity, but she did not seem so completely master of the Bach style as of the Lieder which followed. Few singers are so prodigally endowed for the long, instrumental vocal line of these arias, however, and with increasing authority of tone and text one hopes that Miss Anderson will bring more of Bach's vocal music back to concert programs. Schubert's 'An Den Mond' was sheer loveliness, sung with velvety tone, and the 'Doppelgänger' a terrifying revelation of morbid despair, one of the singer's most impressive achievements. After the lyric water song, Miss Anderson again turned to the masculine and heroic in a magnificent interpretation of the 'Gruppe aus dem Tartarus'.

Not even her excellent singing could

make the Bantock songs compelling, but in the Ravel Vocalise she gave full play to the timbres and tremendous vitality of her voice. Since the death of Sophie Braslau there has been no one to sing it in quite this way until now. Miss Anderson sang the spirituals with greater abandon than she has at times in the past, to their advantage. Her 'Gospel Train' had delicious humor, a vein in which she might well indulge more frequently, and her 'Tramping', a note of genuine tragedy. Among the encores which the audience demanded were two Finnish folk songs and a highly original 'Comin' Through the Rye'. Every one who could do so stayed to hear them.

Yehudi Menuhin Gives First Recital of Season in New York

Yehudi Menuhin, violinist; Hendrik Endt, accompanist. Carnegie Hall, Dec. 5, evening:

Sonata No. 1 in G.....Brahms
Partita No. 3 in E.....Bach
Concerto No. 4 in D (K. 218).....Mozart
'I Palpiti'.....Paganini

Yehudi Menuhin, appearing for his first New York recital of the present season, drew a worshipful audience to Carnegie Hall that filled every seat in the house and several hundred chairs upon the platform. The program was solid evidence of the violinist's serious intentions. With the exception of the Paganini vehicle, there were no concessions to the popular taste, yet it was of sufficient variety to keep a tight rein upon interest.

The Brahms Sonata was played with a convincing measure of insight, and exquisitely adjusted dynamics; the Adagio breathed poetry and the concluding Allegro molto moderato, received a sturdy and finely-grained reading. For the most part, Mr. Endt was an able collaborator at the piano, though sometimes his tone seemed to overbear that of his partner.

The Bach Partita for violin alone was unaffectedly played. The Loure, Gavotte en Rondeau, Menuetts, Bourée and Gigue were studies in rhythmic vigor and solid technical ability. The work was superbly envisioned and the audience attested to its appreciation by interrupting the various sections with applause.

Mozart's Concerto, with elaborate cadenzas by Mr. Menuhin, for many the high mark of the evening, received a veracious performance, the interpreter adhering to the spirit and content of the score with notable fidelity. The beauty of his tone and his technical artistry were, in this music, unfolded in their rarest guise.

Gigli Returns in Recital

After an absence of six years, Beniamino Gigli re-appeared in the Metropolitan Opera House on the evening of Dec. 6 and was tumultuously welcomed by an audience that included many standees. The tenor is to appear later in opera in the same surroundings, but made his return bow as a recitalist. His program, however, was liberal in its inclusion of favorite arias from operas with which he has been identified in the past. He was accompanied by Rainaldo Zamboni.

Mr. Gigli sang in German, French and English as well as in Italian. He began with an air he has always sung notably well, 'Una furtiva lagrima' from Donizetti's 'Elisir d'Amore'. This at once made clear that his voice has not lost its silken lustre and that he remains a master of the vocal phrase. Other opera excerpts that figured thereafter were the Aubade from Lalo's 'Roi d'Ys', in which he used the half voice with great charm; 'M'Appari' from Flotow's 'Marta'; 'Vesti la Giubba' from 'Leoncavallo's 'Pagliacci' and 'O Paradiso' from Meyerbeer's 'L'Africaine' and two Verdi arias, 'Celeste Aida' and 'La donna é mobile'. After each the house resounded with shouts of "Bravo" from behind the rail.

Aside from Italian and French opera excerpts, the tenor was heard in Balfe's 'Then You'll Remember Me', Caccini's

(Continued on page 21)

Basle Opens Opera Season with Novelty

Revision of Rossini's 'L'Italiana in Algeri'; 'Aida', 'Salome' and 'A Masked Ball' Given

BASLE, Nov. 30.

THE opening of the opera season brought excellent performances of 'Aida' and 'Salome', which gave the newly engaged soprano, Ella Flesch, an opportunity to display her dramatic voice and her impressive acting, and as the first novelty, a new arrangement by Hugo Röhr of Rossini's early opera 'L'Italiana in Algeri' ('The Italian Woman in Algeria'). This last was not only of historical interest, but also introduced an attractive and effective work, which fits in very nicely on the modern operatic stage. Angelo Anelli's libretto shows great similarity to Mozart's 'Entführung aus dem Serail'.

Rossini wrote the opera for Venice in 1813 when he was twenty-one years old. It was an immediate success and made the young composer known throughout the world. The fact that Stendhal, who was traveling through Venetia in 1817, found it included simultaneously in the repertoire in Brescia, Verona, Venice, Vicenza and Treviso speaks for its popularity.

Böttcher Sings Isabella

The star of the performance, which was conducted in the proper style by Gottfried Becker, was the interpreter of Isabella, Else Böttcher, who mastered the difficult coloratura role superbly and who gave an excellent histrionic performance as well, with her attractive and roguish acting. Fritz Ollendorf's Mustapha and Erika Frauscher's Elvira were also outstanding vocally and histrionically. The performance, which turned out well in every respect, was enthusiastically received by the audience.

A big occasion at the Basle Theatre was the performance of Verdi's 'A Masked Ball' with Fritz Busch as guest conductor. Fritz Busch, who inaugurated the "Verdi-Renaissance" on the German operatic stage, has a particularly happy aptitude for the 'Masked Ball.' His interpretation of this master-



Else Böttcher as Isabella in 'The Italian Woman in Algeria'



Dr. Fritz Busch

opera is a miracle of lucidity and precision. The famous guest, who turned over the proceeds of the performance to the pension fund of the Theatre, received an ovation, as did also the excellent native ensemble: Ella Flesch as Adelia, Rose Delmar, Ulrica; Else Böttcher, Oscar; Kurt Baum, Richard, and Armin Weltner, Renato. WILLI REICH

HARTFORD WELCOMES BOSTON ORCHESTRA

Koussevitzky Opens Bushnell Series—Feuermann Soloist with Local Symphony

HARTFORD, Dec. 20.—On Nov. 15 Dr. Koussevitzky and the Boston Orchestra re-opened the Bushnell series as is their annual wont. The program presented three works new in the Bushnell Series, Ravel's 'Tombeau de Couperin', Sibelius's Fifth Symphony and the Dvorak 'New World', although it seemed somewhat bland to refer to the last as a "first time", in view of the frequency with which this work has been expounded in summer park concerts.

The Hartford Symphony gave the second of four projected concerts on Nov. 22. Emanuel Feuermann, 'cellist, was the soloist and played the Hadyn D Major Concerto and Bloch's 'Schelomo' with such deceiving fluency and brilliance, that many deluded listeners must have believed that only the purchase of a 'cello lies between them and musical fame and fortune. It was somewhat hard to discover the logic of Mr. Barzin's program-making, which also included the Gluck 'Iphigenia' Overture, Stravinsky's 'Fireworks' and the Brahms 'Academic Festival' Overture. For the occasion, twenty men were added to the orchestra. T. H. PARKER



Photographs by Louisa Jenny

Fritz Ollendorf as Mustapha and Erika Frauscher as Elvira in the Rossini Work

PROVIDENCE MEN INAUGURATE YEAR

Symphony Plays Music for New Piston Ballet Danced by Weiner and Company

PROVIDENCE, Dec. 20. — The ballet 'The Incredible Flutist', with music by Walter Piston and choreography by Hans Weiner, received its first local presentation at the opening concert by the Providence Symphony in the Metropolitan Theatre on Nov. 22.

Hans Weiner and his company were seen in the effective stage presentation, costumes and set for which were designed by Marco Montedoro. The success of the work was considerable and composer, dancers and conductor responded to the hearty applause. The purely orchestral half of the program brought the Handel-Harty 'Water Music' Suite and Borodin's Second Symphony. This is the eighth season of the orchestra, and Dr. Wassili Leps has been its conductor since its founding.

A first local performance of Prokofiev's Second Violin Concerto in G Minor was the feature of the concert by the Boston Symphony in the Metropolitan Theatre on Nov. 8. Jascha Heifetz was the soloist of the evening, and Richard Burgin conducted. Mr. Heifetz was also heard in Mozart's Concerto in D (K 218). The program was opened with the Vivaldi Concerto in D Minor for orchestra, in the edition by Siloti, and concluded with Tchaikovsky's 'Romeo and Juliet' Fantasy Overture.

Leps Leads Civic Players

The Rhode Island Civic Symphony, Dr. Wassili Leps, conductor, played in Rogers High School, Newport, under the sponsorship of the state department of education on Nov. 28. Ellsworth Wallace, tenor, was soloist. The orchestra played works by Berlioz, Bach, Beethoven, MacDowell and Tchaikovsky, and Mr. Wallace sang an aria from 'Der Freischütz'.

In inaugurating a new series of Sunday evening concerts in the Hope Street High School, the Federal Orchestra under Edouard Caffier played

Mendelssohn's 'Italian' Symphony and Douglas Moore's 'Pageant of P. T. Barnum' on Nov. 27. It was a first local performance for the Moore work. ARLAN R. COOLIDGE

Prague Concerts

(Continued from page 7)

(Kalina) and the sympathetic tenor Jindrich Blazicek added their forces.

The concert season is very poor, not in quality but in quantity. The foremost event was Talich's performance of Smetana's 'Má Vlast' Cycle, as played on the eve of the Czechoslovakian State's twentieth anniversary, and a very touching concert indeed! The Czech Philharmony played with an intensity and a beauty of tone which spoke from heart to heart. Many people in the audience wept and after the last movement, when Talich kissed the ribbon with the Czech colours finding the bouquet presented to him, one saw tears running down the face of many an orchestra player.

Rudolf Firkusny, eminent young Prague pianist, has announced three recitals with all-Czech programmes. The first took place in the crowded Smetana Hall. One heard a poetic sonata in four movements by J. L. Dusik a contemporary of Beethoven, very difficult to play and of decidedly romantic spirit. Two nice 'Ecologues' by V. J. Tomasek, equally Beethovenian, and a brilliant Rhapsody by J. H. Vorišek followed. All these works are splendid piano music and on the highest artistic level. The second part of the evening was devoted to Smetana and showed the brilliant gifts of the soloists. The 'Poetic Polka' in E Flat, op. 8, and the posthumous C Major Etude were the climaxes of the evening. This latter piece could hardly be played with more virtuosity and amazing ease. The success was pronounced.

The 'Přítomnost', undaunted and indefatigable as ever, continues its series with contemporary music. The first evening was devoted to young Czech composers—fresh little song pieces by Karel Hába, called 'Summer Moods' Op. 23; a daring piano sonata by Josef Páleníček, powerfully played by the young composer; a fine trio 'Spring 1938' by Dalibor C. Vačkar.

The further events of the season to come are still unknown. All depends on the new political atmosphere. As a first consequence of the changing conditions, the vanguard theater of Voskovec & Werich, a stage where literary political satires (mostly with music by the very gifted Jaroslav Jezeek) were played, has been closed. E. F. Burian however is still playing in his "Divadlo 39."

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A New Plan for a Federal Bureau of Fine Arts

MANY years ago, John C. Freund, founder and long the editor of MUSICAL AMERICA, launched a movement for the establishment of a National Department of Fine Arts, with representation in the President's cabinet. He never ceased to champion the proposal and it remained of prime interest for him up until the time of his death in 1924. Various plans and proposed legislative acts resulted from his pioneering but the Congress at Washington had no conception at that time of the tremendous growth in popular appreciation of the arts which was just around the corner.

So widespread now is the interest in music and other mediums of cultural and artistic expression that today measures for federal recognition of the arts are not to be pigeon-holed with the readiness of fifteen or twenty years ago. The movement for a federal bureau or department has many champions, notably the National Federation of Music Clubs, the membership of which extends to every part of the Union and represents the largest group of workers in the cause of music anywhere in the world. At present there is less concern about awakening public interest than about seeing to it that any legislation which may be enacted is wisely drawn and for the good of all who love music, rather than some group or faction.

Musicians found that they could not unite behind either the Pepper-Coffee bill or the Sirovich bill, and these were quickly disposed of by Congress. In the opinion of many of those who over a long period have given thought to the need of Federal support of music, the attempt to couple a national fine arts plan with a continuation of the present relief system, thereby perpetuating the WPA Arts Project in another form, is inad-

visable and for this reason there has been a growing demand for a fresh start in the matter of proposals to Congress.

The most recent plan to be made public is that fostered by Walter Damrosch, whose name and reputation command respect for it. It calls for the formulation of a Federal Bureau of Fine Arts, as recounted in a news story elsewhere in this issue of MUSICAL AMERICA. The plan was formulated with the advice of leaders in various artistic fields and its provisions appear to represent the best thought of serious and practical minds earnestly endeavoring to solve a problem of concern to the entire American people. What support it will enlist from the music clubs and others who declined to get behind the Pepper-Coffee and Sirovich bills remains to be seen, particularly since there are other proposals to be studied and comparisons drawn. This as may be, the emergence of the Damrosch plan should prove important in concentrating attention on measures which represent the ideas of musicians and their fellow artists in other fields, rather than those of politicians who may have only a nodding acquaintance with the cultural issues that properly will be the concern of a bureau such as that proposed by Dr. Damrosch.

Writing in the New York Times, Olin Downes made the following comment:

"The bill, in the drafting of which Dr. Damrosch was aided by N. Henry Josephs (New York attorney), is admirably concise and to the point. It says what it means, and means what it says. It is propounded by a musician of exceptionally wide understanding and sympathies. It will prove the basis and precipitant of an intelligent and disinterested discussion of a matter of the first importance to the whole future of this nation. It is time, as the text remarks, for consideration and carefully planned action of this kind."

Music at Christmastide

MUSIC at Christmastide is a force for sanity in the world. Though there have been darker hours many times in the history of civilization, it may be that Christmas and its spirit of peace and goodwill never had a more significant message for the world's peoples than now. This message runs through music like the sap of the evergreen trees that in our Western World have become symbolic of the Yuletide. In many tongues and many lands, people will sing the carols and traditional hymns of Christmastide. Yet there will be in all of this music a common spirit, a triumph of joy and generosity over selfishness and greed, a warm-hearted sympathy with the weak and the unfortunate, and an expression of humility and devotion. For a few days at least, humanity will try to forget the rivalries and ambitions which are cleaving it, and will turn, as other generations have turned, to the festival of Christmas with a feeling of relief and purification.

For hundreds of years composers have expressed this spirit of brotherhood and love. Whether in the simple beauty of Bach's 'Christmas Oratorio', in the majestic narrative of Handel's 'Messiah', or told in the carols and folk songs which have grown out of popular lore, the Christmas story remains one of the great anchors of the imagination and aspiration of the human race. Nothing can remind us more potently than music that the barriers which misunderstanding and competition in the struggle for power and wealth have raised between groups and nations are basically artificial. For in thousands of homes and churches and concert halls on both sides of the ocean people will gather with the same peace and friendliness in their hearts, will hear the same music and feel the same hopes. And they will be comforted with the knowledge that the great geniuses of music, like all of humanity's leaders and teachers, have left a message of courage and understanding for all men and all nations.

Personalities



Metropolitan
Fritz Kreisler (Right) and Harold Holt, London Concert
Manager, Arrive on the Queen Mary

Monteux—Nancie Monteux, daughter of Pierre Monteux, the eminent French conductor, recently made her debut as a dancer at the Théâtre Pigalle in Paris with an orchestra conducted by her father.

Enoch—France honors musical publishers as well as performers. A recent elevation to the rank of Chevalier of the Legion of Honor is Daniel Enoch of the well-known firm of Enoch et Cie., which was founded in 1865.

Spicer—At a concert given recently at Government House, Ottawa, Earle Spicer, baritone, presented a program of Old English and American songs before Lord Tweedsmuir, Governor-General of Canada, and Lady Tweedsmuir, and 250 guests.

Anderson—The first recital on the new grand piano just installed in the White House in Washington, was given by Stell Anderson. The instrument replaced the famous gold piano which had been in the East Room since 1903, during the Theodore Roosevelt administration.

Pons—The newest members of the New York Police Athletic League are Lily Pons and Dr. Allan Roy Dafeo, physician to the Dionne quintuplets. They were made members recently when they visited the league's youth centre to distribute toys to underprivileged children.

Iturbi—Having received his license as an air pilot two years ago, José Iturbi is purchasing a plane which he will use from now on in going from city to city to fulfill concert engagements. Recently he flew a private plane from Detroit, where he was conducting the Ford Symphony Hour, to Rochester, N. Y., where he is conductor of the Rochester Philharmonic.

Gambarelli—While dancing at the Café des Ambassadeurs in Paris, Maria Gambarelli, premiere ballerina of the Metropolitan, was surprised one night to receive from a Hindu maharajah a valuable ruby and diamond necklace. She explained to him that in America, gifts to dancers from members of the audience usually took the form of flowers, and the next day received a gross of American beauty roses!

RECITAL PROGRAMS ABOUND IN LONDON

Performances by Visiting and Local Artists Numerous— Chamber Music Offered

LONDON, Dec. 15.—Recitals in London have recently been so frequent as to beggar attendance. Mention may be made of some of the most noteworthy.

Artur Schnabel, pianist, played in Queens Hall on Nov. 26, offering Weber's Sonata in A Flat, Op. 39, Schubert's C Minor Sonata (posthumous), as well as Beethoven's Op. 106 in B Flat. All were masterfully played.

Webster Aitken, American pianist, gave the last of his four Schubert recitals at Aeolian Hall on Nov. 29. His performance of three of the master's sonatas was convincing and sincere and he exhibited a flawless technique, excellent tone and shading.

Among English artists who were heard were Sylvia Shafte, soprano, at Aeolian Hall on Dec. 6 and Laura Lympny, English pianist, who played in Wigmore Hall on Dec. 8.

Foreign visitors to London's recital halls have included Leff Pouishnoff, Russian pianist, who concluded a series of five recitals with a Chopin program on Nov. 25; Lubka Kolesa, Ukrainian pianist, who was heard on Nov. 30; Herman Simberg, Polish tenor, who sang at Wigmore Hall on Dec. 2; Elena Gerhardt, who continued her group of song recitals by singing Schubert's 'Winterreise' at the same hall on Dec. 9. Claudia Arrau, Chilean pianist, played in Aeolian Hall; Ivian Engel, Hungarian pianist, played on the Möor Double Keyboard piano in Wigmore Hall, and John McCormack gave a farewell concert before a capacity audience in Albert Hall singing a group of songs by Hugo Wolf exquisitely.

Milstein Offers Recital

Natan Milstein, violinist, gave a Wigmore Hall recital on Nov. 19. Beginning with Tartini's 'Devil's Trill' Sonata he continued by way of Bach's Partita in B Minor for violin alone to Beethoven's Sonata in F Major.

Arthur Rubinstein, pianist, gave his only recital for this season at Queens Hall on Nov. 21. His program included Bach, Beethoven, Ravel, Chabrier and Chopin.

Alexander Brailowsky, pianist, gave a Queens Hall recital on Nov. 22, playing, besides other things, Schumann's Fantasy and Mussorgsky's 'Pictures at an Exhibition'—a fine performance.

On the same evening the first of the Georg von Harten Bach Concerts took place at Lady Londonderry's house. Antonio Brosa, Spanish violinist, played Bach's E Major Sonata with von Harten at the piano, the Concerto for violin and strings in E Major accompanied by the Boyd Neel String Orchestra, Boyd Neel, conductor, as well as the Concerto for piano, violin, flute and strings. Mary Jarred sang the Cantata, No. 170, 'Vergnügte Ruh, beliebte Seelenlust.'

The first of this season's Adolph Hallis Chamber Concerts was given in Aeolian Hall on Nov. 14, when the Goldsborough Choir sang Bach, Monteverdi and the first performance of 'Choral Songs' by Hindemith. Adolph Hallis and Max Pirani gave a finished performance on two pianos of works by Mozart and Christian Danton.

DOROTHY HUTTENBACH

What They Read Twenty Years Ago

MUSICAL AMERICA for December, 1918



'OBERON'
REVIVED
AT THE
METROPOLITAN

Left: Rosa Ponselle
as Rezia

Centre, Above:
Paul Althouse
as Oberon

Centre, Below:
Raymonde Delaunois
as Puck

Right:
Alice Gentle
as Fatima

Christmas Week at Chicago Opera

Christmas week at the opera in Chicago brought 'Manon' with Yvonne Gall and Charles Fontaine; 'Roméo et Juliette' with John O'Sullivan and Myrna Sharlow; 'Cavalleria Rusticana' and 'Pagliacci'; 'Crispino e la Compare' with Galli-Curci; 'Stabat Mater' with Raisa and Dolci, and 'Lucia di Lammermoor' with Galli-Curci, Forrest Lamont and Rimini.

1918

Now, Josef!

(Headline) Dvorsky, in letter to MUSICAL AMERICA, Tells How He Conceived His New Orchestral Work. Composer, Whose Identity Has Caused Such Widespread Comment Relates the

PRESIDENT ROOSEVELT ACCEPTS NEW PIANO

Theodore Steinway Presents Instrument at White House Ceremony with Hofmann Playing

WASHINGTON, Dec. 20.—A new piano for the White House, presented by Theodore E. Steinway of Steinway and Sons to replace the gold one used since 1903, was accepted by President Roosevelt and Mrs. Roosevelt in the East Room on Dec. 10, with Josef Hofmann playing several works on the new instrument. President Roosevelt dedicated the new piano to "the advancement of music in every city, town and hamlet in the country," and said that the old one would be sent to the National Museum.

Pointing out the legs of the new piano, which are carved in the form of eagles, the President remarked that "Art has at last caught up with ornithology. These eagles are eagles and the others weren't." Mrs. Roosevelt and Gilmore D. Clarke, chairman of the National Commission of Fine Arts, also spoke during the presentation ceremonies. The new piano is a full-sized concert grand, with decorations picturing the Virginia Reel, American Indian ceremonial dance, a New England Barn Dance, a Southern Negro cake walk and cowboy

Circumstances That Inspired 'Le Chateau Hanté'.

1918

Unto Seventy Times Seven

Native Opera Houses Would Help Keep Musical Aspirants at Home. Observer of Conditions Surrounding American Student Abroad Sees Way Out of Difficulties. Crusaders Against Immorality Among Artists Should Become Practical. Wealthy Men Should Patronize Operatic Enterprises.

1918

Twelve Years Ahead of Time

(Headline) Wagner's Widow Reported to Be Dead at Bayreuth. Extraordinary Career of Liszt's Daughter and Former Wife of von Bülow Comes to

an End Amid Scenes of Her Famous Husband's Epic Career.

1918

Suggestion Accepted

(Headline) Want Auditorium in San Francisco. Alfred Hertz Suggests This Form of Memorial to Fallen Heroes.

1918

Generoso Caruso!

Between the acts of 'Pagliacci' on Christmas afternoon, Caruso gave his day's salary of \$2,500, according to his usual custom at Christmas, to his associates of the orchestra and chorus. Members of the executive personnel received scarf pins as gifts from the famous tenor.

1918

singing on the Western plains. They were carried out in gold by Dunbar Beck. Albert Stewart carved the legs, and Eric Gugler made the general design.

A. T. M.

ART MUSEUM CONCERTS

Mannes to Conduct Symphonic Cycle for First Time in the Series

Free concerts by an orchestra conducted by David Mannes will be given in The Metropolitan Museum of Art on the four Saturday evenings in January, the 7th, 14th, 21st, and 28th, at 8 o'clock. For the first time in the history of the Museum concerts a symphonic cycle will be a feature of the programs. Four Brahms symphonies will be played, one in the first part of each concert. The second part of each program will consist of shorter compositions contrasting light in character.

Twenty-five or thirty years ago Mr. Mannes conceived the idea that the Museum with its large central hall could be made into a meeting place for music lovers, where they might listen to master-works on a high plane of excellence conforming in quality to the surroundings afforded by the Museum collections. The opportunity to put this idea into practice came in 1918 when gifts from Trustees of the Museum made it

possible to offer two concerts for soldiers and sailors stationed in New York. In the next year a series of four was given, and concerts have been given in the Museum every year since then, all under the direction of Mr. Mannes.

GARTLAN WILL SELECT PUBLIC SCHOOL CHORUS

N. Y. Children to Participate with Federation of Music Clubs Group at World's Fair

Dr. George H. Gartlan, music director of New York City's public schools, will co-operate with the New York Federation of Music Clubs, Mrs. Edmund H. Cahill, president, for National Day on May 24 at the New York World's Fair.

Dr. Gartlan will select 500 boys and girls from the public schools to sing with a countryside junior chorus at the National Day ceremonies at the Fair, and to act as junior hosts. Dr. Gartlan will conduct his selected group at the Fair in a program of American music.

Dr. Edgar Stillman Kelley has written a choral work for the junior's program called 'At the Wedding of Beauty and the Beast'. Two other works have also been chosen, Josephine Forsyth's 'The Lord's Prayer', and 'Father Most Merciful', by Franck.

ORMANDY CONDUCTS ALL-BRAHMS LIST

Marian Anderson Soloist with Philadelphia Orchestra in Rhapsodie and Songs

PHILADELPHIA, Dec. 20.—As the Philadelphia Orchestra was on a southern tour the usual Friday afternoon-Saturday evening concerts did not take place on Dec. 9 and 10. Dec. 16-17 brought the second program in the series of four devoted to music of Brahms, Dr. Ormandy conducting. The concerts were triumphs for Marian Anderson, Negro contralto, and a native Philadelphian, who made her first appearances with the city's first symphonic group.

BRAHMS PROGRAM

Serenade No. 2 in A; Rhapsodie; Songs, 'Dien Blaus Auge', 'Der Schmied', 'Immer leiser wird mein Schummer', 'Von Ewiger Liebe'; Symphony No. 4 in E Minor.

The performance of the Alto Rhapsodie, one of the most lovely and sensitively poetic of Brahms's works, was one of the finest ever heard in this city. Miss Anderson's magnificent projection of the solo part revealed the glorious richness and beauty of her voice, but over and above this were the artistry of her interpretative expression and her remarkably sympathetic feeling for the music. Excellent in the choral passages were the members of the University of Pennsylvania Men's Glee Club, trained by Dr. Harl McDonald, but meriting superlative praise are Dr. Ormandy and the orchestra. Prolonged applause also followed the soloist's singing of the four songs, with orchestral accompaniments arranged by Lucien Cailliet. Particularly noteworthy were the interpretations of 'Immer leiser wird mein Schummer' and 'Von Ewiger Liebe'.

The symphony was ably conducted and finely played, with the second movement and the impressive final Passacaglia most effectively set forth. The Serenade for orchestra without violins, was something of a novelty because of the rarity of performance.

Purcell-Cailliet Suite Heard

The orchestra under Mr. Ormandy gave the third concert in its current season's Tuesday evening series on Dec. 6 in the Academy of Music. The program listed:

Suite from 'Dido and Aeneas'...Purcell-Cailliet Symphony No. 5, in C Minor...Beethoven 'Pictures at an Exhibition'...Mussorgsky-Cailliet

The 'Dido and Aeneas' Suite included among other excerpts, the Overture, 'Prelude for the Witches', 'The Echo Dance of the Furies', the Ritornello from Act II, the Prelude to Act III, and Dido's recitative and 'Lament' from the final scene. Mr. Cailliet's transcription was pleasing enough, although like many other arrangements of the "older music" not altogether necessary. However, the merits or faults of Mr. Cailliet's transcription aside, the performance was splendid, Mr. Ormandy conducting admirably and the orchestra playing with notable beauty of tone and ensemble. The occasion marked the first performance anywhere of Mr. Cailliet's version.

The publication of the Beethoven Symphony was gratifying. Mr. Ormandy essaying a forthright and unexaggerated interpretation and the orchestra responding with its usual excellence. The finale was especially well projected. Of course the organization's

full powers had widest play in the Mussorgsky-Cailliet work, set forth with appropriate instrumental and orchestral brilliance.

Third Youth Concert Given

The third program in the orchestra's 'Concerts for Youth' series was heard by a capacity audience on Dec. 14, Mr. Ormandy conducting the Brahms C Minor Symphony as the orchestral feature. Other works conducted with equal authority and splendidly played, were: Strauss's 'Don Juan' and Tchaikovsky's 'Nutcracker' Suite. The soloist was Noah Bielski, eighteen-year-old violinist, and Curtis Institute of Music student, one of the winners in the 'Concerts for Youth' contest of last Spring. Essaying the difficult first movement of Sibelius's D Minor Concerto, the young soloist demonstrated unusual facility in technique and an agreeable tone.

WILLIAM E. SMITH

PHILADELPHIA HAILS TWO OPERA GROUPS

Metropolitan Gives 'Manon'— 'Rigoletto' Performed by New Company

PHILADELPHIA, Dec. 18.—For the third presentation in its local series the Metropolitan Opera Company offered an excellent production of Massenet's 'Manon', Wilfred Pelletier conducting, in the Academy of Music on Dec. 13.

Vocally and dramatically pleasing in the title role was the personable and charming Bidu Sayão, who in stature and appearance, as well as action, gave verisimilitude to an admirable delineation. Richard Crooks, singing splendidly and acting with great conviction and fervor, particularly in the 'Saint Sulpice' scene, was a fine Des Grieux, and together with Mme. Sayão shared the principal honors of the evening. John Brownlee as Lescaut made effective use of his opportunities and Nicola Moseona as the elder Des Grieux was commendable in his role.

The other members of the cast included: Natalie Bodanya, Poussette; Maxine Stellman, Javotte; Lucille Browning, Rosette; Alessio dePaolis, Guillot; George Cehanovsky, De Breigny; Louis d'Angelo, Innkeeper; Max Altglass and Arnold Gabor, two guards, and Gina Cola, a servant.

Weede and Peerce Sing

The recently organized Philadelphia-La Scala Opera Company, Francesco Pelosi, managing director, launched its first season auspiciously on Dec. 10 in the Academy of Music, a large and enthusiastic audience hearing a generally gratifying performance of Verdi's 'Rigoletto' with Fritz Mahler conducting.

The vocal and dramatic honors of the occasion were earned by Robert Weede, Metropolitan Opera baritone, appearing as guest-artist, in the title role, and Jan Peerce, tenor, in the part of the Duke. The former showed a fine conception of the name part in his portrayal and his singing disclosed a voice of pleasing and vibrant quality and resonant strength, and Mr. Peerce's success was attested by the prolonged applause after each of his principal arias.

Agata Borzi, young soprano, was the Gilda. In appearance she was excellent as the guileless maiden, but a light voice plus lack of stage experience, left the impression that her selection for the

role was unwise. Maybelle Marston was heard as Maddalena; Walter Stafford, as Sparafucile, and Edward Rhein, as Monterone, and others listed in the cast were: Edith House, Pierino Salvucci, Costanzo Sorvino, Theodore Bayer, Theodore Czerivinski, and Marie Dougherty.

Much credit for the effectiveness of the musical aspects of the performance belonging to Mr. Mahler, who conducted admirably and with great attention to orchestral details usually glossed over. The orchestra consisted largely of musicians from the Philadelphia Civic Symphony.

WILLIAM E. SMITH

PHILADELPHIANS HEAR CONTEMPORARY WORKS

Bailly and Robinor Give Premieres of Austrian and German Music— Bjoerling Appears

PHILADELPHIA, Dec. 20.—Several first performances marked a recital by Louis Bailly, violist, and Genia Robinor, pianist, in Casimir Hall of the Curtis Institute of Music on Dec. 14. The program opened with Vivaldi's Sonata in E Minor in a version by W. M. Rummel. A sonata in C-Sharp Minor, Op. 3, by Egon Kornauth, contemporary Austrian composer, followed, affording sound writing for the two instruments. The third work, also new, was a sonata by Karl Klinger, contemporary German composer. Vital and stimulating music was provided by the Arnold Bax Phantasy.

The fourth concert in the historical series by Curtis Institute graduates and students took place in Casimir Hall on Dec. 7, the program comprising String Quartet in D by Tartini; a Sonata in F for flute and piano and a clavier Sonata in E-Flat by C. P. E. Bach; and two works of Handel, conducted ably by Sylvan Levin, the Cantata 'Cuopre tal volta il cielo', for baritone and string orchestra, and the Concerto in F, Op. 4, No. 6, for organ and chamber orchestra.

The Philadelphia Music Center presented a recital by Iso Briselli, violinist, and Joseph E. Levine, pianist, on Dec. 11. Mendelssohn's Trio in D minor was heard on Dec. 18, with excerpts from 'Elijah' and the String Octet in E-flat.

Boris Schwarz, violinist; Ernst Silberstein, cellist, and Joseph Schwarz, pianist, gave an excellent trio recital in the auditorium of the Settlement Music School on Dec. 7.

Jussi Bjoerling, Metropolitan Opera tenor, made his first local appearance in the Academy of Music on Dec. 9. The young singer won the enthusiastic applause of a large audience with Beethoven's 'Adelaide'; Schubert and Strauss Lieder; songs of Sjögren and Sibelius, and well-known arias. The accompanist was Harry Ebert.

Sergei Rachmaninoff appeared in the Academy of Music on Dec. 15, revealing his anticipated mastery of technique and musical statement.

Thaddeus Rich, violinist, and Ellis Clark Hamman, pianist, were heard in Houston Hall on Dec. 14 in recital.

Another violin recital on Dec. 14 brought young Alvin Rudnitsky in the Philadelphia Musical Academy, Waldemar Liachowsky serving as accompanist. Performances of Glazounoff's A Minor Concerto and other works revealed his exceptional talents.

A program of "Favorite Numbers" was played by Guy Marriner, pianist, in the Franklin Institute auditorium on Dec. 11.

Isadore Freed, appearing in the Phila-

delphia Art Alliance, discussed "The Symphony Orchestra" on Dec. 2; "The Psychology of Musical Interpretation" on Dec. 9, and "The Romantic Period in Music" on Dec. 16. Each lecture was illustrated with musical examples and program of piano music. Emil Folgmann brought his first series of Y. M. and Y. W. H. A. lecture-recitals on "Great Figures in Music—Their Personalities and Works," to a close on Dec. 6th, dealing with the "Modern French School." W. E. S.

WAGNER SINGERS RETURN

Konetzni, Krasova and Berglund Sail for Europe After Tour with Group

The three European members of the Wagner Singers, Hilde Konetzni, Marta Krasova and Joel Berglund, sailed for Europe aboard the Bremen on Dec. 13, after a tour of this country which included eighteen concerts in the East, South and Middle West. One of the most important of these engagements was an appearance with the Pittsburgh Symphony under Fritz Reiner.

Mme. Konetzni, Viennese soprano, goes to Vienna, where she will be heard in new productions of 'Aida' and 'The Flying Dutchman', and in Strauss's 'Frau ohne Schatten' at the State Opera. Later she will sing in Covent Garden, where she has been re-engaged after her success in 'Der Rosenkavalier' last season. She will sing in 'The Bartered Bride', 'Turando', 'Walküre' and 'Tannhäuser'.

Mme. Krasova, Czech contralto, returns to Prague, where she was to sing in the premiere of Fibich's 'The Bride of Messina' on Dec. 22 at the National Opera. Other roles which she will again assume are Ortrud, Carmen, Dalila, Amneris, Orfeo and Ariadne in Strauss's opera. She will later be heard in Copenhagen, Vienna, Bucharest and cities in Belgium in opera and oratorio.

Mr. Berglund, Swedish baritone, rejoins the Stockholm Opera, where he sings many roles as a leading member of the company, notably Hans Sachs.

Other members of the group are Arthur Ocheltree and Frederick Langford, American tenors. The Wagner Singers were directed on tour by Carl Alwin, with Hans Heniot at the second piano.

Yonkers Oratorio Society Gives 'Messiah'

YONKERS, Dec. 21.—The Oratorio and Festival Society, founded by Harold Land eight years ago, presented Handel's 'The Messiah' on Dec. 20 with a chorus of over 100 voices. Soloists were Maria Montana, soprano; Georgia Graves, contralto; Harold Hough, tenor and Harold Land, baritone. The Yonkers Symphony, conducted by J. Leonard Bauer, Frederick Shattuck, pianist, and Robert Huntington Terry, organist, participated.

Paul Wittgenstein Joins Westchester Affiliation of Mannes School

Paul Wittgenstein, one-armed pianist, has joined the faculty of the Westchester Affiliation of the David Mannes Music School. Several scholarships for study with Mr. Wittgenstein are being offered to advanced students.

Boyce Conducts Candlelight Service

Alfred Boyce, organist and choir director of the Church of the Holy Communion, conducted a candlelight carol service on Dec. 18 with Marie Leidal, soprano, and Grace La Mar, contralto, as soloists.

CHICAGO CITY OPERA ENDS SEASON WITH REVIVAL

'Romeo and Juliet', 'Love of Three Kings', and 'Hänsel und Gretel' Added to Operas—Elen Dosia and Andre Burdino Sing in Gounod Work

CHICAGO, Dec. 20

THE Chicago City Opera Company concluded its 1938 season with a series of performances that were highly creditable, including as they did James Melton's appearance in 'Traviata' with Helen Jepson, who sang a second Martha (this time opposite Joseph Bentonelli), and a first Mimi in the same week and later as Fiora in the 'Love of Three Kings'. Hilde Reggiani's reputation was enlarged by her success in 'The Barber of Seville' and 'Lucia'; this last, with 'La Bohème', marked Galliano Masini's farewell this season. Rose Bampton returned to the company for two performances, in 'Il Trovatore' and 'Andrea Chenier', having Beniamino Gigli's brilliant co-operation in the latter. Virginia Pemberton appeared in 'La Bohème', Dusolina Giannini and Jean Tennyson in 'Carmen', and Elen Dosia and Andre Burdino in 'Manon' and a revival of 'Romeo and Juliet'. Eva Turner and Giovannai Martinelli closed the season with 'Aida'.

Dosia Sings Manon

The Saturday matinee crowd on Dec. 3 was not backward in its admiration of 'Manon' with a shrewd and flirtatious version of the Massenet heroine by Mme. Dosia and Mr. Burdino's polished Chevalier. Joseph Royer's Lescarpe was capable as was the Count des Grieux of Douglas Beattie. Suzanne Merrill, Josephine Swinney, Elizabeth Brown, Louisa Hoe, Giuseppe Cavadore and Daniel Harris also contributed to a performance held scrupulously together by Louis Hasselmans, the conductor.

Saturday night's opera was 'Lucia' with Miss Reggiani devoting her pellucid coloratura to a role sung earlier in the season by Lily Pons. The rest of the cast was identical. Mr. Masini, Carlo Morelli and Virgilio Lazzari presented magnificent support and there were in addition Miss Hoe, Lodovico Oliviero and Mr. Cavadore, with Roberto Moranzoni in command of the orchestra.

In the special performance of 'Il Trovatore' on Sunday night, Miss Bampton distinguished herself by song and action that were of consistent power and beauty. John Pane-Gasser was the Manrico, Eleanor la Mance the Azucena and Mr. Morelli the Count di Luna. Harriet Horton Brewer, Mr. Beattie, Mr. Oliviero, and Edward Stack filled in the lesser roles and Dino Bigalli conducted.

A second performance of 'La Bohème' the following night afforded the first Chicago Mimi of Helen Jepson who, with Mr. Masini as Rudolfo, kept the audience feverishly attentive to the great solos and duets. This latest of Miss Jepson's roles is a thorough and telling creation. Annunziata Garrotto, as before, was the Musetta. Other participants were George Czaplicki, Mr. Lazzari, Sandro Giglio, Mr. Oliviero, Mr. Cavadore and Ben Landsman. Mr. Moranzoni conducted.

Wednesday night's 'The Barber of Seville' found Miss Reggiani again on the heels of Mlle. Pons in taking over the role of Rosina; for her the no-en-core rule (which has not been very faithfully observed of late) was once



Left: Rose Bampton in 'Trovatore'

Right: Roberto Moranzoni, Conductor

Below: Henry Weber, Conductor



more thrust aside to allow the repetition of the lesson scene interpolation. The balance of the cast was familiar, comprising Charles Hackett's Almaviva, Mr. Morelli's Figaro, Vittorio Trevisan's Bartolo and Mr. Lazzari's Basilio. Ada Paggi and Mr. Oliviero were the servants and Angelo Canarutto conducted.

The popular-priced series on Thursday nights progressed with Miss Jepson's second Martha this season, heading a cast that was the same except for the Lionel, who was Mr. Bentonelli, a musing and poetic figure. Other roles were distributed among Messrs. Lazzari, Trevisan, Giglio and Landsman and the Misses Barova, Brown, Mackinlay and Kiszely. Mr. Moranzoni led the orchestra.

'Hänsel und Gretel'

At the special Friday matinee of 'Hänsel und Gretel' the audience was largely composed of children. Miss Brown as the boy and Miss Hoe as the girl were proficient vocally and were physically of a slenderness necessary to sustain the illusion. Mark Love and May Barron were the parents as at last year's performance and Sonia Sharnova was once again the witch. The nocturnal visitors were sung by Margery Mayer and Helen Margolyne; the baton was in the reliable hands of Leo Kopp.

In the evening there was a repeat performance of 'Turandot' with Miss Turner's remarkable princess, Mr. Lazzari's effective Timur and Miss Garrotto's admirable Liu. The assumption of the role of the unknown Prince by Armand Tokatyan with pertinent result marked the only change in a large cast in which Clement Laskowsky, Messrs. Harris, Oliviero and Cavadore, Richard Schreiber and the Misses Horn, Bradley, De Vaney, Grob, Kiszely, Margolyne, Mackinlay and Padorr further participated.

Saturday afternoon belonged to Mme. Dosia and Mr. Burdino in 'Romeo and Juliet' of which they gave the town a foretaste in their singing of the garden scene at a gala performance last year. In voice as in motion they are ideal for the Gounod score and both united in concentration on the moving effect of their portrayals. Mr. Cavadore's Tybalt was well-pointed and Mr. Love's Friar Lawrence was capable. Mr. Beattie sang Capulet and Mr. Royer

Rose Bampton Sings in 'Chenier', Jepson Heard as Fiora and Mimi; Melton as Alfredo—'Aida', with Turner and Martinelli, Ends the Company's Tenure

and it is with this knowledge, imparting its discoveries so surely to the audience by her vocal and histrionic resources, that she scores heavily. Mr. Tokatyan has always found Rodolfo an especially congenial role and continues to find it so. Miss Garrotto and Messrs. Czaplicki, Lazzari, Giglio, Oliviero, Cavadore and Landsman were once more on hand with Angelo Canarutto conducting brightly.

Jepson Heard as Fiora

On Friday night Dusolina Giannini replaced Hertha Glatz to sing a second superb Carmen that was offset by the Don José of Mr. Burdino and by the warming Micaëla of Miss Tennyson. For the rest, the cast was composed of Mr. Czaplicki (a robust Escamillo), the Misses Margolyne and Barova and Messrs. Giglio, Beattie, Oliviero, and Cavadore. Henry Weber's conducting was dependable.

'The Love of Three Kings', postponed from earlier in the season, was the Saturday matinee. Miss Jepson, as last year, was a beautiful Fiora, magnetic in movement and in vocal nuance, and Mr. Lazzari once more repeated his superlative Archibaldo, which is perhaps the greatest thing he does. As Avito, Mr. Tokatyan was fervent and Mr. Morelli caught the spirit of Manfredo, but not until the second act. Mr. Cavadore and the Misses Hoe, Paggi and Mayer upheld the enjoyable standard of the afternoon and Mr. Moranzoni surpassed himself in the pit.

The regular season came to a close with 'Aida' that night, which brought Miss Turner opposite Mr. Martinelli for the first time this year, although each had participated in one of the two previous representations of the opera. The Misses La Mance and Bayle and Messrs. Beattie, Czaplicki, Lazzari and Cavadore performed with usual competence. Mr. Moranzoni was an unforgotten hero. There remain a handful of post-season performances.

The Littlefield Ballet's bill on Dec. 11 included 'Fairy Doll', 'Terminal' and 'Bolero' (new), and on Dec. 13, 'Parable in Blue', 'Café Society' and 'Barn Dance'. The ballet has been invaluable throughout the season.

Mordkin Ballet to Appear Again

The New Mordkin Ballet has announced a series of Sunday evening performances to be given at the Hudson Theatre, 141 West 44th St., New York, beginning Jan. 8, and continuing throughout the month with a possible extension into February. This series is a continuation of the organization's fall tour, which closed recently at the Alvin Theatre, New York.

Edkins to Sing on Christmas

J. Alden Edkins, bass-baritone, who is heard regularly on the NBC and CBS networks, will appear as soloist at the Prospect Presbyterian Church in Maplewood, N. J., on Christmas morning. He will be accompanied on the organ by Walter Hewitt.

Vronsky and Babin Booked in Tour

Vitya Vronsky and Victor Babin, Russian duo-piano team, will arrive in New York on Dec. 31. They are booked for a concert tour of 49 cities, beginning with a recital in Reading, Pa., on Jan. 5. Mr. and Mrs. Babin have toured extensively in the British Isles and Scandinavia since their departure for Europe last spring.

Mercutio. The Misses Mayer and Barova and Messrs. MacDonald and Stack completed the cast while Mr. Hasselmans held forth eloquently in the pit.

Melton Sings Alfredo

The evening bill was 'La Traviata' again with Miss Jepson, but with several changes in the roster. Mr. Melton was exceedingly successful with Alfredo; the part lies well in his voice and he delivers it sympathetically, smoothly and with great élan. Mr. Czaplicki was a new Germont of sufficient impressiveness and Miss Hoe was an attractive Flora. Miss Brown and Messrs. Cavadore, Harris, Stack and Love sang well in lesser roles. Mr. Moranzoni conducted.

The benefit performance on the evening of Dec. 11, enlisted the services of the Misses Jepson, Mayer, Garrotto, Reggiani, Turner, Constance Merrell and Virginia Wallace as well as of Messrs. Melton, Morelli, Tokatyan, Fardulli and Czaplicki. The Littlefield Ballet performed the 'Dance of the Hours' and the conductors were Messrs. Canarutto, Kopp and Bigalli. Mme. Dosia and Mr. Burdino, who had been announced, were unable to be present but made the repetition of 'Manon' the following evening a glittering occasion.

One of the glossiest plums of the season was proffered on Dec. 14, in the form of 'Andrea Chenier' with Miss Bampton and Mr. Gigli. Miss Bampton's Madeleine was deliciously unaffected and was strengthened by vocalism that was dramatic, clean-cut and of a spring-time freshness. Mr. Gigli has perfected the interplay of singing and acting in his characterization of Chenier so that each heightens the impression of the other. Both were profusely admired. Mr. Morelli lent his imposing baritone to Gerard and Miss Barova was fairly impressive as the Countess. The rest of the cast was well chosen, comprising the Misses Brown and Paggi, Dorothe Littlefield and Messrs. Giglio, Cavadore, MacDonald, Trevisan, Harris, Schreiber, Beattie and Oliviero. In the pit there was Mr. Moranzoni.

Another 'La Bohème' the following night was distinctive for the presence of Miss Pemberton and of Mr. Tokatyan. Miss Pemberton knows so well in what qualities the pathetic appeal of Mimi resides

SOLOISTS APPEAR WITH CHICAGO SYMPHONY

Hess and Kreisler Play Concertos with Orchestra Conducted by Stock

CHICAGO, Dec. 20.—For the brace of concerts of the Chicago Symphony on Dec. 15 and 16 the soloist was Myra Hess, who played the Beethoven G Major concerto. Dr. Stock conducting the following:

Bourrée Fantastique.....Chabrier-Mottl
'A London Overture'.....Ireland
Quartet in G Minor, Op. 25.....Brahms-Schönberg
Concerto for Piano, No. 4 in G.....Beethoven

Miss Hess works with a tone that is completely suited to the disclosure of the concerto, a tone that is round and live and which retains the charm of softness even in magnification. The reach of the score opened up before her.

Dr. Stock began the evening with Mottl's orchestration of the Chabrier 'Bourée Fantastique', which was a conceivably proper introduction to two scores that had not been heard here before, as it put little strain on the attention.

The first of the neophyte scores was Ireland's 'A London Overture', a rather typical British product, jostlingly active, yet enfolding a sad and rich-stringed tune at its core. The second was Schönberg's transcription for orchestra of Brahms's G Minor piano quartet, which only rarely strikes one as likely matter for such handling. Its ideas are too unquestionably of chamber mould; distended, they lose concentration of utterance.

Miss Hess had been the soloist also at the previous Tuesday matinee on Dec. 13, playing the Schumann A Minor concerto, her third performance of it in town since her debut here in 1927. Dr. Stock's program:

Overture to 'Jessonda,' Op. 63.....Spohr
Symphony No. 10 in C.....Schubert
Concerto for Piano in A Minor, Op. 54.....Schumann

The superlatively thoughtful and absorbing grace of Miss Hess' view of the concerto remains essentially the same as when she first unfolded it to Chicago, because from the beginning it has been so personally correct in conception. The audience, completely under her sway, begged an encore and was appeased with a brilliant Scarlatti Sonata in G.

Leading up to the soloist's appearance were Spohr's Overture and the enormous C Major Symphony of Schubert, which, filling the air with its lovely sound, provided one of the occasions when Dr. Stock's tremendous artistry can be savoured in full, in the act of reconceiving a huge masterwork of the past.

With Fritz Kreisler as soloist, Dr. Stock's Bach-Brahms program sold out Orchestra Hall on Dec. 8 and 9:

Concerto No. 6 for string orchestra in B Flat.....Bach
Suite No. 2 in B Minor for strings and flute.....Bach
Passacaglia and Fugue in C Minor.....Bach-Stock
Concerto for Violin in D, Op. 77.....Brahms

Mr. Kreisler played the Brahms Concerto so superbly that the solo part produced an effect wondrous for its richness and for its simplicity. The slow movement soothed the audience to deep stillness; the finale restored the desire to applaud. He returned again and again, and finally, graciously, but firmly and without fiddle, was accorded a fanfare by the orchestra.

The Bach selections paved the way admirably for the demonstration. In the uninterrupted passage of the sixth 'Brandenburg' concerto, Dr. Stock pointed out what passionate pleasure can be derived from recognition of the music's inner luminosity and how its attraction can be heightened when a delicate beat keeps the score always light-footedly off the ground. Restoration of the orchestra from chamber proportions to more normal size for the second

suite resulted in a string tone of appropriate fullness and depth. It was a beautiful performance, lithesome for the pure and glancing thread of Mr. Liegl's flute tone which sewed blithely through several sections. The Passacaglia and Fugue was most ably performed.

CHICAGO WELCOMES PRE-HOLIDAY EVENTS

Heifetz, Rachmaninoff, Kipnis and Barer Give Recitals—'The Messiah' Is Sung

CHICAGO, Dec. 20.—Jascha Heifetz filled the Civic Opera House for his recital on Dec. 4, when his technical pre-eminence and radiating tone, bound each work of his program into a consummate whole.

The next evening Alexander Kipnis was presented in recital by the Bohemians of Chicago at Orchestra Hall, choosing especially Schubert and Brahms to display his amazing artistry and the range and beauty of his voice. The audience that gathered to hear it at Orchestra Hall was fervently appreciative. On Dec. 6, Simon Barer's fleet fingers continued the Musical Arts Piano series before a large crowd in the same hall.

Sergei Rachmaninoff's miraculous pianism afforded one of the greatest experiences in many seasons at an Orchestra Hall recital on Dec. 11, when Bach, Beethoven, Schubert, Chopin and Liszt were performed with the utmost brilliance.

Bach Chorus Led by Lams

The tenor Harry Hartwell's pleasing recital on Dec. 4 at the Studebaker included Lieder and light opera airs. At Orchestra Hall on Dec. 10 the Chicago Bach Chorus sang under Theodore Lams with Gertrude Gressens, contralto, and Robert Quick, violinist, as soloists. Venetia Loumos Alexander, soprano, assisted by Robert Fizzdale, pianist, appeared at Kimball Hall on Dec. 13. Leyah Lucatsky, Katherine Dunham and Berenice Holmes, dancers, and David Moll, violinist, participated in recital at the Woman's Club Theater the following Friday.

On Dec. 18, the Swedish Choral Club presented an excellent performance of 'The Messiah' at Orchestra Hall with Harry T. Carlson conducting, Thelma von Eisenhauer, Harriet Horton Brewer, Ralph Niehaus, Mark Love and Stanley Martin, organist, as soloists and forty-five members of the Chicago Symphony.

Walter Mills and Beaux Arts Trio to Tour Mid-West

Walter Mills, baritone, will make a concert tour through the Mid-West, appearing in the states of Iowa, Kansas, Nebraska, Missouri, Oklahoma, Arkansas, Texas and Colorado. The Beaux Arts Trio, chamber music ensemble, has also been engaged for a similar tour of two weeks throughout the Mid-West and in the same states. Willard Matthews is personal representative of Mr. Mills.

Frieda Hempel Returns After Four Years

Frieda Hempel, former Metropolitan Opera soprano, will give a New York song recital at Town Hall on Friday evening, Jan. 6. She has not been heard in America since 1934, having just returned from Europe.

ROCHESTER PLAYERS INCLUDE NEW WORKS

Iturbi and Harrison Conduct Philharmonic—Boston Symphony Heard

ROCHESTER, Dec. 20.—The Rochester Philharmonic gave its second matinee on Dec. 15, with Guy Fraser Harrison, associate conductor, wielding the baton. Mr. Harrison had selected several works unfamiliar to Rochester audiences, Mozart's Fantasy in F Minor, arranged for orchestra by Mr. Harrison, Sibelius's Symphony No. 1 in E Minor, Holbrooke's Variations for Orchestra on 'Three Blind Mice,' Grainger's 'Londonderry Air' and 'Molly on the Shore,' and Balakirev's 'Islamey.' The performance was excellent throughout.

The Philharmonic, with José Iturbi conducting, gave its third evening concert at the Eastman Theatre before a large and cordial audience. The program included Dvorak's 'New World' symphony and two first Rochester performances, a children's suite 'A Box of Toys' by Vivien Harvey, and William Reddick's 'Espanharlem.'

The Boston Symphony, Serge Koussevitzky conductor, paid its annual visit to Rochester on Dec. 5, and delighted a huge audience with two symphonies, Sibelius's No. 5 and Beethoven's No. 5, with Ravel's Concerto for Piano and Orchestra sandwiched in between. The soloist was Jesus Maria Sanroma, whose performance amply expressed Ravel's brilliant and sparkling music.

MARY ERTZ WILL

Lecture-Recital Given by Leon Carson

Leon Carson, tenor and New York vocal teacher, was heard in a lecture-recital at the Nutley, N. J., High School the evening of December 5, in connection with the Music Appreciation division of the Adult Education course. Mr. Carson's subject was "The Development of the German Lied," with vocal illustrations. Anne De Beaux was the accompanist.

Myra Hess to Give Second Recital

Myra Hess will give a second piano recital at the Town Hall on Saturday afternoon, Jan. 28, her last appearance in New York this season.



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CONCERTS: Many Favorite Artists Return in Recitals

(Continued from page 14)

'Amarilli', Pergolesi's 'Tre Giorni', Brahms's 'Wiegenlied', Schubert's 'Serenade', Grieg's 'A Dream' (in French), Leoncavallo's 'Mattinata' and several Neapolitan songs. His was beautiful singing in all that pertained to tone, though subject to old criticisms as to an excess of lachrymose emotion, aspirated syllables, and some distortion of phrases for the sake of prolonged high notes. O.

Kreisler Gives First Concert

Fritz Kreisler, violinist. Carl Lamson, accompanist. Carnegie Hall, Dec. 3, afternoon:

'Devil's Trill'Tartini
ChaconneBach
Concerto in A Minor, No. 22Viotti
Romance in FBeethoven
Rondo in GMozart
'Hymn to the Sun' from 'Le Coq d'Or'Rimsky-Korsakoff
'La Fille au Cheveux de Lin'Debussy-Hartmann
Spanish Dance from 'La Vida Breve'De Falla-Kreisler

Once well into the Tartini, Mr. Kreisler kept at top form throughout the recital. There were passages in the Chaconne that were softened to some extent but the longuours of the work were lessened thereby. The most striking playing of the afternoon was in the Viotti Concerto which was well proportioned in every way and an example of beautiful tone. The shorter pieces were obviously more enjoyed by the audience and several of them could have been repeated, had Mr. Kreisler chosen to do so. He wisely, however, saved his encores for the end of the program. The audience not only filled every seat but overflowed upon the stage to the extent of several hundred persons. H.

Jan Smeterlin Chooses All-Chopin Program

A recital like Jan Smeterlin's in the Town Hall on the evening of Dec. 4 serves to remind its hearers of Chopin's marvelous versatility as a composer for the piano. For, without even drawing on the waltzes or the nocturnes, Mr. Smeterlin had no difficulty in finding a group of works in large and small molds which obviated any threat of monotony. The program included the Polaise Fantaisie, Op. 61; the Mazurka in B Major; the Scherzo in E Major, Op. 54, No. 4; four Preludes in E Minor, G Major, D Major and E Flat Major; the Sonata in B Minor, Op. 58; three more mazurkas; two etudes; and the Ballade in A Flat Major, Op. 47. It was as a miniaturist that Mr. Smeterlin excelled on this occasion, though there were many highly original passages in his interpretations of the larger works.

Mr. Smeterlin's sensitive touch and delicate rhythmic nuances found full scope in the B Major Mazurka and later in the other mazurkas which he played. These are pieces which need just the lightness and preciosity of style which he brought to them. Instead of making the E Major Scherzo the prancing war-horse it usually becomes, Mr. Smeterlin chose to play it on a smaller, more fragile scale with highly interesting, though not always convincing, results. The purring passages in the G Major Prelude were delightfully played, as was the singing melody of the one in E Flat Major. In the B Minor Sonata Mr. Smeterlin found in the Scherzo and Largo his most congenial material, bringing to the one an admirable lightness and to the other (despite a momentary lapse of memory) imaginative conviction. In the opening allegro there were hurried passages and in the heroic finale with its roaring bass one felt the need for greater power, though Mr. Smeterlin's playing gained perceptibly in breadth as the evening advanced. The mazurkas were exquisitely done; it is regrettable that they were not more specifically indicated on the program, for the busy concert-goer who wishes to make note of a particular work does not have time to run through a whole volume. One of the most charming interpretations of the evening



Maas and Dubois



Jan Smeterlin



Muriel Dickson



Emile Baume

came surprisingly enough in the one encore not by Chopin, an Albeniz piece which Mr. Smeterlin played delectably. The audience was enthusiastic. S.

Maas and Dubois Give First of Series of Sonata Recitals

Marcel Maas, pianist, and Alfred Dubois, violinist. Town Hall, Dec. 3, evening:

Sonata in E MajorBach
Sonata in F Major, No. 7 (K 376)Mozart
Sonata in G MinorDebussy
Sonata in A MajorFranck

At this, the first of a series of four sonata recitals planned by the two Belgian artists, Mr. Dubois, the violinist, made his first ap-

pearance in this country. Mr. Maas was already known here, having been heard in recital season before last. As a sonata team they have played extensively in European centers, and a receptive audience was on hand to speed them on their way in their artistic enterprises here.

The playing of the visitors was marked throughout by substantial musicianship, technical surety and ease, and great refinement. The high-light of the recital was unquestionably their projection of the Debussy sonata, as this was marked by a noteworthy uniformity of responses and vividness of coloring. In the Bach and Mozart works, on the other hand, the fundamental

differences in style of the two musicians were permitted to be too apparent to be conducive to the most satisfying ensemble. The pianist's tone, for instance, in the Bach sonata was too Chopinesque in texture to make the interpretation compellingly authoritative.

Mr. Dubois introduced himself as a finely equipped and highly sensitive artist, able to draw a tone of peculiarly singing and searching quality from his violin. The two artists are pronounced musical individualities, which at the moment, at any rate, did not seem to be completely adjusted to each other. An audience of good size was lavish with its applause. C.

Muriel Dickson Sings in Town Hall

Muriel Dickson, soprano; Edward Harris, accompanist. Town Hall, Dec. 14, afternoon:

'Se Florindo e fedele'A. Scarlatti
'Morir vogli'Astorga
'No so piu cosa son'Mozart
'Patron, das macht der Wind'Bach
'Wonne der Wehmuth'Beethoven
'In Dem Schatten Meiner Locken'H. Wolf
'Lied der Mignon'Schubert
'Andres Mainlied'Mendelssohn
'Guitares et mandolines'Saint-Saens
'Les Berceaux'Fauré
'Nicolette'Ravel
'Chanson Norvégienne'Fourdrain
'Wanderchild'Kernochan
'Cupid Captive'La Forge
'Eventide'Fox
'The Shoemaker'Warlock
Air from 'Princess Ida'Sullivan

The gifted Miss Dickson, Scottish soprano, who came to America and the Metropolitan Opera via the D'Oyly Carte Company several years ago, further established herself in the graces of music-lovers upon this occasion with her singing of a program calculated to reveal the many aspects of her artistry. Almost every song and air was executed with flawless taste and an acute understanding of its musical content.

Whether she sang in French, Italian, German or English, her enunciation was superb, immeasurably enhancing her interpretations. There were many noteworthy performances and to single out individual works in a program so well and uniformly sung is difficult, but the grace and charm of 'No so piu', the warmth and languor of Hugo Wolf's 'In Dem Schatten Meiner Locken' (mistakenly attributed on the program to Brahms), the beauty and despair of Schubert's 'Lied der Mignon', and the whirling phrases of Mendelssohn's 'Hexenlied' were all successfully conveyed.

Fauré's 'Les Berceaux' and Fourdrain's superb 'Norwegian Song' were sung with a ripe beauty of tone, the latter particularly giving the impression that Miss Dickson had fully sounded the music and succeeded in imparting the flavor of its beauty to the audience. Throughout the afternoon a large audience applauded her discriminating interpretations with enthusiasm and included in its applause the work of Mr. Harris at the piano, whose accompaniments were a continuous source of pleasure. W.

Emile Baume Returns with Virtuoso Program

Emile Baume, pianist. Town Hall, Dec. 11, afternoon:

Sonata in E Flat, Op. 81Beethoven
Fantaisie, Op. 49; Berceuse; Scherzo in B MinorChopin
'Ondine'Ravel
'Navarra'Albeniz
Poème; Stude, Op. 8, No. 12Scriabin
Valse oubliée in F SharpLiszt
'La Chasse' (from a Caprice by Paganini)Liszt-Baume

One of the most enjoyable characteristics of Mr. Baume's playing is its poise, a quality to be commended especially in a program such as this one, where dynamic shading, finish of phrase and self-control were continually called into play. There was admirable clarity in his playing and a panther-like lightness and agility in passage-work. Nor was it merely by fleetness of fingers that he impressed his hearers, for in such works as the Chopin Berceuse his touch revealed a sensitive imagi-

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Traub

The Trapp Family Choir, Which Gave a Concert in the Town Hall, Playing Upon the Obsolescent Instruments, Known as the Block Flutes

BOSTON SYMPHONY IN DUKELSKY WORK

Koussevitzky Offers Beethoven Mass and Work by American at Pair of Concerts

Boston, Dec. 20.—With the Boston Symphony on tour for a week, recent concerts in the home auditorium have been limited to a pair. The first included a return engagement, so to speak, of the Beethoven 'Missa Solennis', with a slight alteration of soloists from those who appeared at the spring performance last April. Jeanette Vreeland and Anna Kaskas and John Priebe and Norman Cordon supplied the four solo voices with the Harvard Glee Club and Radcliffe Choral Society again furnishing the choral background.

Dr. Koussevitzky conducted with his customary penetration and additional zest was lent the occasion through the presence of the RCA engineers who made recordings of the performance. There is every reason to believe that the finished discs will be a faithful representation of Beethoven's masterpiece, since conductor, orchestra, chorus and soloists were seemingly in top form.

For the pair of concerts on Dec. 16 and 17, Dr. Koussevitzky arranged the following:

Symphony in B Flat, No. 102.....Haydn
'Dedicaces' for piano and orchestra...Dukelsky
(First performances)

Symphony No. 2 in D, Op. 43.....Sibelius

Dr. Koussevitzky does us a genuine service in recreating the works of the older masters such as Haydn and Mozart. The Haydn symphony, No. 9 of the 'London' series, is utterly charming. It also contains material, especially in the opening measures, which may be



Vladimir Dukelsky

made distinctly dramatic. At least, Dr. Koussevitzky so interpreted it in a reading which brought freshly to mind the genius of the composer as well as the virtuosity of the orchestra.

The Sibelius Second appears to be an especial favorite with Dr. Koussevitzky since he has offered it numbers of times, and each time with a seemingly increased interpretative insight. His interpretation was masterly.

Porter and Sanromá Soloists

For centerpiece Dr. Koussevitzky offered a new Dukelsky opus. The newest work from Mr. Dukelsky, which had its first performance at the Friday concert on Dec. 16, is written in the composer's usual idiom. It was inspired by a text of Guillaume Apollinaire's, in which the poet describes certain reac-

tions to city, country and sea. Thus Mr. Dukelsky subtitles the movements of his orchestral work 'L'Envoi', 'a la Ville', 'a la Campagne', 'a la Mer' and 'Epilogue'. The soprano voice (Marguerite Porter) introduces the key-note of the work and serves in the capacity of narrator, describing the various aspects of the city and the poet's reaction to them. The vocal score is difficult, soaring as it does above an orchestral accompaniment which appears to have little tonality in common with it. Miss Porter gave a commendable performance. The voice also closes the work, giving it a certain unity.

Between the appearance of the voice, however, appears the piano with orchestra, in a score of brilliance and difficulty, with J. M. Sanromá offering a scintillating performance of the piano part against the very busy orchestral background. It may be said that the work contains certain exciting elements, but as a whole it is not composed of enduring material. The orchestra was in top form, and with it, Dr. Koussevitzky performed another service to the American composer.

GRACE MAY STUTSMAN

MANY RECITALISTS APPEAR IN BOSTON

Flagstad, Anderson and Averino Sing; Menuhin and Bartlett and Robertson Perform

Boston, Dec. 20.—A trio of outstanding vocalists has held attention during the past few days. In order of their appearance has come Marian Anderson to Symphony Hall, Kirsten Flagstad to the ballroom of the Hotel Statler and Olga Averino to the ballroom of the Hotel Vendome.

Miss Anderson was in excellent voice; Kosti Vehanen supplied the accompaniments and further interest was lent by Louis Speyer, oboist of the Boston Symphony, who joined the singer in the Bach arias 'Weinen, Klagen' from Cantata No. 12 and 'Zum Reinen Wasser' from Cantata No. 112. Other works included the aria 'When I Am Laid in Earth' by Purcell, a song each from Veracini and Carissimi, a Schubert group and some miscellany.

Mme. Flagstad appeared in the regular series sponsored by the Boston School of Occupational Therapy, and with Edwin McArthur playing capital accompaniments, sans score as usual. The singer received an ovation from the capacity audience. Mme. Flagstad sang gloriously.

Mme. Averino has now completed the series of recitals which she inaugurated last month. She has presented interesting programs, the first exclusively French, the second German and the last Russian. Lully, Campra, D'Indy, Hahn, Fauré, Milhaud, Poulenc, Ravel and Debussy were represented, together with Buxtehude, Bach, Mozart, Hindemith, Wagner, H. Wolff, Schumann and Schubert. The Russians chosen were Glinka, Rachmaninoff, Borodin, Tchaikovsky, Stravinsky and Mussorgsky. Alexei Haieff was the accompanist and the singer made an excellent impression.

Flute Players Open Season

Also in the ballroom of the Hotel Vendome, the Flute Players' Club, of which Georges Laurent is musical director, has opened its current season with a program listing the names of Desportes, Fernandez and Beethoven.

Bostonians have welcomed some front rank instrumentalists recently. Ethel Bartlett and Rae Robertson gave a successful recital of music for two pianos in Jordan Hall before an enthusiastic audience. Giorgio Ciompi, young violinist who recently made his New York debut, has also made his Boston debut in a taxing program which revealed his unusual talents. Sanford Schlusel was the accompanist. In Jordan Hall also, the orchestra of the New England Conservatory of Music has given its Christmas program under Dr. Wallace Goodrich, who offered works by Bach, Mendelssohn, Quincy Porter ('Poem' and 'Dance' conducted by the composer), D'Indy and the Saint-Saëns Piano Concerto No. 2 (two movements), played by Lillian Rosen.

In Symphony Hall, Yehudi Menuhin again demonstrated his mastery of the violin in a program of Bach, Brahms, Mozart and Paganini. Hendrik Endt accompanied. A highlight of the afternoon was his performance of the Bach Partita No. 3 in E for violin alone.

Youth Concerts Gain in Popularity

The movement for concerts especially designed for young people is apparently gaining some momentum. Wheeler Beckett has now concluded his series of three programs of symphonic music with seventy members of the Boston Symphony under his baton. Although a series of similar concerts has been running in Cambridge for several years, Boston proper has not been over-supplied with such concerts. Mr. Beckett appears to have inaugurated a worthwhile enterprise. If proper co-operation can be acquired from the public school authorities of greater Boston, there is slight reason why these programs should not continue, since a group of sympathetic citizens has already come forward with contributions toward the maintenance of the concerts. The nucleus of cities already enrolled in this movement comprises Acton, Arlington, Belmont, Brookline, Cambridge, Concord, Chelsea, Everett, Gloucester, Malden, Norwood, Needham, Newton, Quincy, Revere, Walpole, Watertown, Webster, Wellesley and Winthrop. Mr. Beckett offered a portion of the 'Symphony Fantastique' by Berlioz, 'Wotan's Farewell' and the 'Firemusic' by Wagner, Debussy's 'Fêtes', Stravinsky's 'Firebird' Suite and Ravel's Bolero for the final program, and closed the afternoon with the singing of 'Silent Night' by the audience to an orchestral accompaniment.

GRACE MAY STUTSMAN

Riverside, Cal., to Hear Ernest Carter Opera

RIVERSIDE, CAL., Dec. 20.—The Riverside Opera Association will present Ernest Carter's opera 'White Bird' early in March with Marcella Craft as artistic director. Early in January Dr. Carter will come to Riverside to aid in rehearsing his work.

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CONCERTS: Instrumentalists and Ensembles Offer Programs

(Continued from page 21)

nation, and the Scriabin Etude had boldness and stirring abandon.

The Beethoven Sonata did not find Mr. Baume so completely in the vein as the works which followed it, though it was played with fastidious taste and brilliance. In its haunting 'Lebewohl' phrase, its poignant Andante and its ebullient finale this work expresses the leonine power of Beethoven's maturity, though it is far more polished in style than many of its fellow compositions. In his interpretation Mr. Baume did not identify himself with the deeper aspects of the work, preferring, perhaps, to emphasize the sheer gracefulness of the sonata and its felicities of sound. The chameleonic 'Ondine' was brilliantly done; its technical problems were overcome with virtuosic skill. In Mr. Baume's Liszt playing there was an agreeable lightness and sparkle without sacrifice of energy. This frothy music sounds best when it is thus tossed off, instead of being thumped out in mock-heroic style. In his version of 'La Chasse' caprice Mr. Baume again showed fine taste by eschewing meaningless elaborations. The audience was large and cordial. Among the encores was an exciting version of Bartok's 'Allegro Barbaro'. S.

Mieczyslaw Munz Plays in Town Hall

Mieczyslaw Munz, pianist, gave a recital in the Town Hall on the afternoon of Dec. 9, playing Schumann's 'Kreisleriana', two organ choral preludes by Bach, arranged by Busoni, 'I Call on Thee, Lord', and 'Rejoice, Beloved Christians'. These were followed by Brahms's Intermezzo in E Flat, Op. 117; the Weber-Taussig 'Invitation to the Waltz', a group of works by Chopin, including the Nocturne in E Flat, Op. 55, a mazurka and two waltzes. Rodrigo's 'Pastorale', Albeniz's 'Invocation' and Dohnany's Capriccio completed the generous list.

Mr. Munz revealed a fund of technique in his performances which was generally gainfully employed. His scale of dynamics was wide, enabling him to discover many fortunate nuances in phrasing, and his touch was musically throughout the recital. An audience of good size received Mr. Munz's performance with every sign of approbation. W.

Frances Hall and Rudolph Gruen, Duo-Pianists, Return

Though they had been preceded by several others, the duo-pianists, Frances Hall and Rudolph Gruen, succeeded in offering an unhackneyed program for their recital in the Town Hall on the afternoon of Dec. 3. The concert opened with a Frescobaldi Toccata, transcribed by Ralph Berkowitz; Bach's chorale prelude 'Jesu, Joy of Man's Desiring', transcribed by Elsie Horne; and Busoni's Duetto Concertante after Moz-



Mieczyslaw Munz



Hall and Gruen



Stanley Hummel



Gari Shelton

art. In these works the pianists revealed technical fluency and coordination. For the Brahms Variations on a Theme by Haydn, however, they had chosen a too-restricted emotional and dynamic range, their tone tending to become brittle under stress.

The later program groups contained Debussy's 'Afternoon of a Faun' and 'Fêtes' in Ravel's transcription; the Mussorgsky-Pattison Coronation Scene from 'Boris Goudounoff'; Arnold Bax's 'Poisoned Fountain'; a Scherzo by Mr. Gruen; the Concert Etude, No. 6 by Felix Petyrek; and Mr. Gruen's transcription of Gliere's 'Russian Sailors' Dance. The pianists played the 'Fêtes' with bravura, and they took advantage of the lavish palette of colors in the Bax work. They were cordially applauded by the audience. S.

Madeleine Carabo, Violinist, Heard Here

Madeleine Carabo, a young violinist from Chicago, was heard in recital at the Town Hall on the afternoon of Dec. 5. Her program embraced a Ciaconna by Vivaldi, the Vivaldi-Respighi Sonata in D, Ernest Schelling's seldom-heard Concerto, three movements of Lalo's 'Symphonie Espagnole', 'A James Joyce Fantasy' by Hazel Felman, in which the composer has undertaken to translate the "stream of consciousness" literary style into music, a 'Ballerina' by the recitalist and a Tarantella by Szymanowski.

Miss Carabo approached her task with obvious sincerity and a poise born of experience before the public, and with a technical command adequate for most of the demands made by the compositions taken in hand. Of the major works the Schelling received perhaps the most authoritative performance, though this, like the Lalo movements and the other numbers, would

have profited by greater resourcefulness of imagination and a more sensitive and vital responsiveness to the spirit of the music. A prevailing dry tone also militated against the effectiveness of the young violinist's earnest undertakings. Arpad Sandor was her associate at the piano, and there was a sizable audience that applauded cordially. C.

Trio of New York Continues Series

The Trio of New York, Carl Friedberg, pianist; Daniel Karpilowsky, violinist; Felix Salmond, 'cellist. Town Hall, Dec. 5, evening:

Trio in C Major, Op. 87.....Brahms
Trio in C Minor, Op. 1, No. 3.....Beethoven
Trio in B Flat Major, Op. 99.....Schubert

The ripe musicianship and unassuming technical mastery which have characterized the earlier concerts in this series were again evident in this third recital. The trio began with the most formidable work of the evening, in which Brahms writes without much consideration for the interpreters who must make his music sound well, as well as conveying its majesty. By the time they had reached the Andante, with its magnificent variations, the players were in full stride. In the Scherzo Mr. Friedberg played with incredible lightness, making the arpeggios scatter like wind-flung spray, and the finale was played with stirring energy.

From the Brahms of Op. 87 to the Beethoven of Op. 1 was a long step, but the trio made it with ease, though the early Beethoven sounded a little thin after Brahms's almost turgid music. Piano and strings maintained crystalline purity and sparkle in the opening allegro and in the finale, while the andante and variations and menuetto were phrased with patrician elegance. Again in the Schubert Trio, Op. 99, Mr. Friedberg's uncanny ability to blend piano tone with the strings came to the fore. Schubert never wrote a more perfect mel-

Schola Cantorum Sings Excerpts from Sirola Oratorio

The first performance in America of three sections from the a cappella oratorio, 'The Deeds of the Holy Brothers Cyril and Methodius' by Bozidar Sirola, Croatian composer, was given by the Schola Cantorum at its concert in Carnegie Hall on the evening of Dec. 16. Hugh Ross conducted. The soloists in the work were Walter Reynolds, tenor; George Headley, bass; Robert Weede, baritone of the Metropolitan Opera (who besides participating in the oratorio, sang a group of Italian folksongs and airs), and Robert Nicholson, bass.

The Orient and the Occident meet in Sirola's music, forming a curious, but colorful blend. The work is indeed, as Mr. Ross suggests in his program notes, like a Byzantine panel of ikons. It expresses the primitive emotions of the Slavs and



Hugh Ross

tells of their baptism and confirmation in the Christian faith by the holy brothers Cyril and Methodius. Much of the music is written in the older forms, which still persist in the ecclesiastical and folk-art of Yugoslavia. The work was admirably sung under the commanding and compelling baton of Mr. Ross.

Another composition performed for the first time in America was the eight-part chorus 'This World's Joie' by Arnold Bax, stark and uncompromising music set to words from a thirteenth century manuscript. A rugged and bare lament, the work was superbly sung by the chorus, which voiced the powerful and wintry phrases with beauty and power of tone. Mr. Ross deserves gratitude for his perspicacity in bringing new and worthy music before the American public.

Besides the foregoing, the chorus sang traditional hymns, and other music appropriate to the season by Pearson, Grieg, Rachmaninoff, Cornelius, Pujol-Schindler, Romeu, Vives and Nicolau. Emma Otero, soprano, assisted by Frank La Forge, offered a group of Spanish songs, in the second half of the program. Everett Tutchings was at the piano and organ for the chorus, and John de Merchant accompanied Mr. Weede. A large, gayly-decorated Christmas tree with a huge star at the top, added to the festivity. W.

ody than that which is taken up by each of the instruments in the slow movement of this trio, and it was beautifully voiced. The concluding scherzo and rondo went with intoxicating zest, and the audience recalled the players many times. S.

Gari Shelton Gives Annual Piano Recital

Gari Shelton, pianist, returned to the Town Hall on the evening of Dec. 6 with a colorful program. Mr. Shelton began the evening with Tausig's versions of the Pastorale and Capriccio of Scarlatti, and then played Bach's Organ Fugue in G Minor arranged by Olga Samaroff. The pièce de résistance of the program was the Schumann Fantasie, which was followed by a contrasting group of coloristic pieces including four Rachmaninoff Preludes: in G, G Sharp Minor, E Flat and C; a Prokofiev Prelude and his 'Suggestion diabolique'; and Lecuona's Malaguena. Chopin and Liszt furnished the last group of this brilliant and exacting list, the former represented by his Nocturne in C Sharp Minor and Scherzo in B Minor, and the latter by an Etude de Concert and the 'Rakoczy March'. A cordial audience was on hand to welcome Mr. Shelton. N.

Stanley Hummel Returns with Formidable Program

There was nothing startling or new in the program which Stanley Hummel offered at his piano recital in the Town Hall on the evening of Dec. 9, but there was much beautiful music, sincerely and imaginatively played. The list included a Gluck melody transcribed by Sgambati; a Handel Gavotte; a Weber Capriccio; Beethoven's Sonata in A Flat Major, Op. 110; Chopin's Preludes; Rachmaninoff's Prelude in G Major and an Etude Tableau; Debussy's 'Soiree dans Grenade'; and the Strauss-Godowsky 'Fledermaus'.

Mr. Hummel made the impression of complete absorption in the music he interpreted; though there was brilliance in his performance, it was always subservient. He played the opening of the Beethoven sonata with singing touch, and the exquisite arpeggiated figure which soon enters with clarity, if a little hurriedly. Again in the scherzo he avoided hardness of tone and the arioso was expressly voiced, though with time Mr. Hummel will doubtless find deeper things to say in it. His enunciation of the noble theme of the fugue was excellent, and he kept to the polyphonic style throughout. S.

Heifetz Plays Bruch, Schumann and Stravinsky

Jascha Heifetz, violinist; Emanuel Bay, accompanist; Carnegie Hall, Dec. 7, evening:

Sonata No. 1.....Schumann
Concerto in D Minor.....Bruch
Suite (after Pergolesi).....Stravinsky
'Nigun'.....Bloch
'Scher', 'Hebrew Lullaby', 'Hebrew Dance'.....Achron

Mr. Heifetz played superbly at this recital which was given under the auspices of the Society for the Advancement of Judaism. His program while not including unfamiliar works, was sufficiently wide of usual paths to open new tonal prospects.

The Schumann Sonata, one of that composer's latest works, was performed with a rare discernment of its freshness and simplicity. The charm of the interpreter's touch and the deftness of his phrasing in the Allegretto and third movement, Vivo, were exemplary, and the volume of tone was justly kept within a restrained dynamic frame.

In the Bruch Sonata the violinist released warmth and ardor in an impassioned performance of the lesser known of Bruch's brethren works for violin. The Adagio was richly played and the Allegro moderato and Allegro molto with an amazing technical facility, which, however, was always the

(Continued on page 30)



MUSIC: Songs, Carols, Instrumental Groups and New Oratorio Released

NOVELTIES FOR THE SINGER AND INSTRUMENTAL GROUPS

ANOTHER song of distinctive beauty comes from the Galaxy Music Corporation. It is 'Low Blowing Winds' by Walter Golde, a setting, and one of peculiar eloquence, of a bit of verse by Thomas S. Jones, Jr., beginning, "Low blowing winds from out a midnight sky, the falling embers and a kettle's croon." The intimate sentiment of the words is mirrored with singular fidelity in the individual character of the ingratiating vocal line, while the simply planned accompaniment has a subtle effectiveness that further enhances the significance of the text. Written for a low voice, it leaves the kettle crooning on a prolonged low A, already persistent in the accompaniment for some time.



Walter Golde

The same publishers have added to their Galamuse Instrumental Library, under the editorship of A. Walter Kramer, a transcription for string orchestra of the beautiful 'Evening Prayer' from Humperdinck's 'Hänsel and Gretel' by Arthur Hamilton, who has adhered faithfully to the original scoring in so far as was at all feasible in reducing its scope. He has begun with the last part of the Sandman's song, using it to introduce the prayer, 'When at night I go to sleep', and has produced a version of this appealing music for first and second violins, viola, cello and bass that is within the powers of practically any group of players so constituted. There is also a piano part but it is not essential. It is added to be used as a reinforcement only at the conductor's discretion.

Another important addition to this library is the A Cappella Wind Choir Series, for brass or reed instruments or mixed wind ensembles. It starts out auspiciously with well contrived transcriptions of Orlando di Lasso's 'Matona, Lovely Maiden' and a Tenaglia Aria, or Air, by Irving Cheyette, the editor of the series, who explains in a foreword that the series has been designed to bring the riches of polyphonic vocal music to the field of instrumental chamber music, calling attention to the fact that "an examination of the music of the Elizabethan period frequently points to the close relationship existing between singing and playing since the music is marked for 'voices or viols'".

A NEW ORATORIO, 'LAZARUS', BY A WESTERN COMPOSER

AN NEW oratorio entitled 'Lazarus' by Stanley R. Avery, organist and choir-master in Minneapolis, which is published by Wesley Webster in San Bruno, California, proves to be a fluently written work on more or less traditional lines, with solo parts for tenor, contralto and soprano, representing, respectively, Jesus, Mary and Martha.

Ample opportunity is provided for full-

blooded choral effects, and among the finest ensemble numbers are the choruses built on 'Oh, what the joy and glory must be' and 'I shall wake him'. There are various places, however, where the shaping of the vocal line does not convincingly gauge the rhetorical emphasis of the text. Moreover, it is probable that most tenors would consider having to take the syllable "me" on high G by a direct leap of a ninth from the lower F of the treble staff, a pretty formidable hurdle. Perhaps, in any case, though, it is fundamentally unsympathetic to most people to have the part of the Christ sung by a tenor voice as the inevitable rising inflections to high note have a somewhat operatic tang rather than the effect of irresistibly forceful proclamation, as in the phrase bidding Lazarus come forth from the grave. The time of the performance is given as about forty-five minutes.

FINE CAROL NOVELTIES AMONG BELATED ARRIVALS

ELEVENTH-hour arrivals of Christmas music include many novelties which, while they may be too late to reach a wide public this year, are well worth keeping in mind for other Christmases to come.

There is, for instance, a beautiful anthem, 'Sunrise on Christmas Morning', by W. B. Olds, to be sung a cappella by double mixed chorus, with tenor or soprano solo. The chorale, 'Break forth, O beauteous heavenly Light', from Bach's 'Christmas Oratorio', is used with impressive effect to form the ending. Carl Fischer, Inc., publishes this and also Robert MacGimsey's 'Sweet Little Jesus Boy', as arranged for mixed chorus by Orrie Lee, which in its devout simplicity is one of the most touching songs in the Negro spiritual class.

Then two fine original carols come from J. Fischer & Bro., one being 'On barren hills the shepherds beheld', a setting of words by Irving Maurer by Erma Hoag Miranda that captures the traditional essence of Christmas music. The other is the individual and dignified 'Do the stars foretell?', for which J. Thurston Noé wrote both the words and the music. Both are for mixed voices.

Among the interesting late-comers from Harold Flammer is 'Christmas-Tide', a medley of eleven favorite Yuletide carols and hymns arranged for a chorus of mixed voices by Rosario Bourdon. It begins with 'Joy to the World' and ends with 'Oh come, all ye faithful', while in between a few of the eleven serve as connecting instrumental interludes. Walter Wild has written a beautiful carol-anthem, using traditional words, 'While shepherds watched their flocks by night', for mixed voices a cappella, and Frances Williams has made a felicitous setting of words by Rhoda L. Newton in 'That Holy Night', also for mixed voices. Then Harvey Gaul has made a free adaptation for mixed chorus, with soprano or tenor solo, of the Swedish carol, 'Christmas Snows of Sweden', and his version has been arranged for three-part women's chorus, with optional violin obbligato, by Wallingford Riegger, who has also freshly harmonized and arranged for two-part chorus of treble voices Praetorius's 'Lo, now a rose is blooming', with a new English translation by Alfred Marl-

hom. And another arrangement is the concert version by Noble Cain of the exuberant Negro spiritual, 'Rise up, shepherd, and feller', for four-part chorus.

The inspiration to link many carols in one work has come also to Joseph W. Clokey and Hazel Jean Kirk, whose cantata, 'Child Jesus', is published by C. C. Birchard & Co. Short original passages of recitative for a narrator connect the successive hymns and carols, which begin with the Gregorian 'Oh come, Oh come, Emmanuel' and end with the 'Adeste fideles', with French, Swedish, Polish, Tyrolean and Danish representatives lying between.

A noble example of earlier church music is 'Hodie nobis coelorum Rex' ('This glad day the King of Heaven') for four-part chorus by Giovanni Bernardino Nanino, as edited by Canon Walter Williams and published by the E. C. Schirmer Music Co., from which come also revised editions by H. Clough-Leigher of the old English 'Boar's Head Carol' and 'What Child is this?' and the old German 'Good Christian men, rejoice!'. The same firm has also issued a one-act pageant by Elizabeth and Eleanor Van Etten for schools, titled 'An Old English Christmas', which provides a picturesque setting and various speaking characters, with minstrels, waits, banquetters, and so on, for thirteen of the most beloved traditional carols.

NEW SONGS AND SETTINGS BY GERALDINE FARRAR

Two original songs, a piano piece and vocal arrangements, with original texts, of music by Bach, Moussorgsky, Rachmani-



Geraldine Farrar

noff and Fritz Kreisler are the results of the most recent productive activity of Geraldine Farrar. In the first class are 'Little Christmas Donkey' and 'The Easter Robin', while the piano solo is 'A Little Waltz for Nancy'. 'Little Christmas Donkey' and the setting of an old German bit by Kreisler as 'The Shepherd's Madrigal' come under the specific listing of Christmas songs. All are released by Carl Fischer, Inc.

The American soprano's gift for writing graceful and imaginative lyrics has been frequently demonstrated ere now; her ability to clothe her lyrics in original music of individual charm is a recent revelation. Both 'Little Christmas Donkey' and 'The Easter Robin' are conceived in a simple ballad style and are marked by a straight-forward melodic flow eminently appropriate to the charming and fanciful little poems that form their texts. The first of them will undoubtedly become a Christmas favorite, with 'The Shepherd's Madrigal' running it a close second.

The arranging of Bach's famous air on the G string as a song, with the title 'Supplication', has been reverently and adroitly wrought, and while there may be many who will prefer not to have the essence of this music reduced to concrete words others will feel that the spirit of the music is aptly reflected in the poetic prayer here provided. Again, in regard to the vocal arrangement of the long-phrased Melodie in E for piano by Rachmaninoff, re-chorded a Reverie, there are those who would consider the yearning pathos inherent in the music in its original form of too universal a significance to be confined within the limitations of an individual experience of blighted love, but Miss Farrar has fitted her words to the long-curved melodic line with all the deftness of a musician who has had the advantage of a wide experience as a singer. 'Tears' is the name of the song that is based on music by Moussorgsky and the text for it is one of the best poems that Miss Farrar has yet written. In some respects it is the best of these three "vocal settings."

As for the piano piece the 'Little Waltz for Nancy' is an engaging little waltz with a very singable melodic line. There are no technical difficulties and it is obviously intended to be taken at a deliberate pace.

The same publishing house is featuring afresh at this time the vocal adaptations Miss Farrar has made in the past of favorite compositions by Kreisler and also the nine Rachmaninoff songs in which Miss Farrar first began to disclose her flair for making song-text translations of truly poetic quality in English. L.

BRIEFER MENTION

For Organ:

'Celtic Melody', by Mark Andrews. A haunting tune successfully couched in the idiom designated by the title. Not difficult (Sprague-Coleman).

'A Navajo Lullaby', by J. M. Cooper-Smith. An attractive recital novelty with the accepted Indian earmarks in the shaping of the melody, for which effectively varied registrations are given (C. Fischer).

Notturmo, from Borodin's String Quartet in D, arranged by Sydney Shimmmin. An excellent transcription as an elaborate organ solo of a choice bit of chamber music (London: Stainer & Bell. New York: Galaxy).

'Phantasie', from 'Partita Retrospectiva', No. 3, by Sigfrid Karg-Elert. An elaborate introduction to a suite, with much variety of mood and key in its ten pages. Melodically and colorfully effective. 'Evening Shadows', by R. S. Stoughton. A nocturne of appealing melodic character and of no difficulty (Schmidt).

A Little Trio, from 'Six Concertos for Organ or Harpsichord'; 'Air with Variations, from Organ Concerto in A, Op. 1, No. 3, by William Felton (1713-1769), the first arranged by Harry Wall, the second, by Vernon Butcher. Admirable editions of two fine organ classics that should be better known (London: Cramer. New York: Schuberth).

Rhapsody in Rhumba (for Hammond organ), by David Bennett. A new kind of vehicle for the organ indicative of the present-day trend towards breaking down established frontiers. May be played either as a solo or with orchestra or band (C. Fischer).

For Cello and Piano:

Perpetual Motion, No. 6, from Suite 111, by Carl Bohm, arranged by Merle J. Isaac and Ralph C. Lewis. An effective program number of a kind particularly grateful on the cello (C. Fischer).

'Le lac', by Marie Dare. A gratefully melodic Andante con moto, the cello part being equally well adapted for the violin or the viola, as well (Chester).

For Flute and Piano:

Divertimento, by Richard Franko Goldman. A set of three pieces entitled, 'Aperitif', 'Icy Pastorale' and 'Tempo di Fado (Portugal—18th Century)'. The first two are somewhat austere dissonant and angular of line, but the more spontaneous third, with its choice of two florid cadenzas, makes a brilliant concert piece (Axelrod).

For Two Pianos:

'Serenade', by Richard Strauss; 'Dance of the Buffoons', by Rimsky-Korsakoff, freely transcribed by Abram Chasins. Two additions to the duo-pianists' concert repertoire, both requiring considerable technical virtuosity. The second is the more felicitously designed as the over-elaborate treatment according the Strauss song somewhat obscures its light-winged lilt (J. Fischer).

For Piano Solo:

'Dusk', by Karl McGuire. A dramatically developed mood-piece, two pages in length (De Paul University Press. Agents: C. Fischer).

'Spanish Roses', by Maxwell Eckstein. A waltz-serenade that has languorous grace and swaying rhythm and is easy to play (Flammer). L.

SONGS by KOSTI VEHANEN Sung by MARIAN ANDERSON

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TO TOUR IN AMERICA

The Mozart Boys' Choir, Dr. Georg Gruber, Conductor, Which Will Sing in Fifty-Eight Cities in America During the Coming Months

After spending Christmas on the ocean, the Mozart Boys' Choir will arrive in America on Dec. 28 for a tour of fifty-eight cities. It will be the first extensive American tour of the ensemble which visited New York and New England last winter. Dr. Georg Gruber, who first came to America with the Vienna Choir Boys, is now the conductor of the Mozart Boys' Choir. The choir is from the Haydn Basilica in

Vienna and is the same organization in which Haydn himself sang over nearly 150 years ago. Their countrywide tour will begin in Quincy, Mass., on Jan. 1, and conclude in April in lower California. Their programs while on tour will include Humperdinck's 'Hansel und Gretel', a musical play based on Strauss's 'Tales from the Vienna Woods' and Mozart's 'Bastien and Bastienne'.

PORTLAND SYMPHONY IN BALLET PROGRAM

San Francisco Dancers Appear under Baton of Van den Burg, Guest Conductor

PORTLAND, ORE., Dec. 20.—The Portland Symphony, with Willem van den Burg as guest conductor, presented the San Francisco Opera Ballet at the civic auditorium on Nov. 26. The orchestra opened with the 'Don Juan' overture and accompanied the ballet in 'Ballet Impromptu', Bach's Suite in B Minor; 'In Vienna', 'Romeo and Juliet' and 'Sketches'. The choreography, created by Mr. Christensen and interpreted by his dancers with artistic distinction, proved charming. Eugene Linden, of Tacoma, conducted the Standard Oil broadcast of the Portland Symphony in November.

The Junior Symphony, under Jaques Gerszkovitch, gave a concert at the auditorium on Nov. 19. Schubert's 'Unfinished Symphony' and music by Brahms, Thomas, Rebekoff, Rimsky-Korsakoff and Wagner was played. A week later Mr. Gerszkovitch led the Junior Symphony and the Todd School rhythm group in a morning program, sponsored by the Junior League. David

Campbell was the commentator.

The WPA Federal Symphony under Mischa Pelz, played at the Neighbors of Woodcraft auditorium, on Nov. 21 and Dec. 5. The soloists, local musicians, were David Campbell, pianist, and Sylvia Weinstein Margulis, violinist. The orchestra played works by Sibelius, Strauss, Mussorgsky, Wagner and Glinka.

JOCELYN FOULKES

GUILA BUSTABO RETURNS FROM TOUR OF AUSTRALIA

Violinist Visits Principal Cities in Series of Concerts—Will Play in New York in January

Guila Bustabo, violinist who recently completed a tour of Australia, was to arrive at San Francisco on Dec. 26 and will be soloist with the New York Philharmonic-Symphony on Jan. 7 and 8. Miss Bustabo was welcomed in the principal Australian cities by large audiences, and she returned to several of them for additional concerts during her visit in the antipodes.

Among the Australian music centers which the young violinist visited were Melbourne, Sydney and Adelaide. Her programs were miscellaneous in character, including concertos, classical and modern sonatas and a wide range of pieces. Her accompanist was Marshal Sumner.

MITROPOULOS GIVES UNUSUAL PROGRAMS

Leads Transcriptions of Quartets and Plays Modern Piano Concertos

MINNEAPOLIS, Dec. 20.—Inflation has influenced the Minneapolis Symphony and its programs this season in the form of performances of several string quartets which Dimitri Mitropoulos, conductor, has amplified to string-orchestra dimensions, adding only the double-basses to the quartet family.

Those so far played have been the Franck in D, the Grieg in G Minor and the Beethoven Op. 95, in F Minor. All have been characterized by the most subtle and plastic interpretation, with a wide range of color and dynamics that has served to enlarge and vivify rather than distort the chamber music idiom. These performances, which retain the spirit of the music while putting it in a larger frame, have been received with mixed emotions by concertgoers, some of whom have objected to so much chamber music on orchestral programs.

Conductor Heard as Soloist

The programs have been notable also for the increasing skill, cohesion and brilliance of the orchestra. Outstanding at recent concerts have been Mr. Mitropoulos's conducting and playing of the Malipiero Piano Concerto, the Beethoven Fourth in a superb performance, the Milhaud Piano Concerto, in which the conductor again took the solo role, the Sibelius Second and the Strauss "Till Eulenspiegel."

Aside from Mitropoulos, symphony soloists so far have included Albert Spalding, who played a Bruch Concerto, Lambros Callimahos, flutist, and Sergei Rachmaninoff, who gave his First Piano Concerto in F Sharp Minor for the first time here.

JOHN K. SHEERMAN

RECITALS IN PORTLAND

Pietro Yon, Mildred Lind and Local Artists Appear in Recital

PORTLAND, ORE., Dec. 20.—Pietro Yon was presented by Joseph Michaud at the Civic Auditorium, in a superb organ recital. His 'Concerto Gregoriano' for piano and organ, with Henri Arcand at the piano, was received with acclaim.

Mildred Lind, violin prodigy of San Francisco amazed an audience at the Neighbors of Woodcraft hall. Douglas Thompson, also of the Bay City, was the accompanist. Dorothy Gorbavitzy, piano instructor at the Ellison-White Conservatory, gave a recital recently.

Contributors to the Monday Musical Club's concert were the sextet and chorus, Albert E. Jones, director, and the piano ensemble, led by Ella Connell Jesse.

Members of the junior department of the Oregon Federation of Music Clubs were heard in a recital at the Y.W.C.A. and Portland members of the student division appeared in a program at Waller Hall in Salem.

J. F.

Bartlett and Robertson Replace Aitken in Newark Recital Series

NEWARK, Dec. 20.—The second concert in the piano series offered by the Griffith Music Foundation was given at the Mosque on Dec. 11 when Ethel Bartlett and Rae Robertson, duo-

pianists, aroused enthusiasm by their impeccable and sensitively artistic performances. The program included such diverse matters as the Prelude from Bach's Violin Sonata in E, which was outstanding; Saint-Saëns's Variations on a theme of Beethoven, some modern Spanish dances, and Abram Chasins's 'Rush-Hour in Hong Kong'. The two artists replaced Webster Aitken, who was to have sailed from Cherbourg to play in the series, but who was detained by the general French strike.

P. G.

NEW BOOKS

Kastendieck Writes on Campion

THE Elizabethan poet Thomas Campion is the object of a serious and well-reasoned study by Miles Merwin Kastendieck, music critic of the Brooklyn Eagle. ('England's Musical Poet: Thomas Campion', New York: Oxford University Press). The work is described as "a study of the inter-relationship of poetry and music in English literature and in the Elizabethan lyric". Campion, of course, was one of the most celebrated cultivators of the lyric form. But he was also a musician, who wrote the tunes for his own lyrics, and therefore he is particularly interesting from a musical point of view.

Mr. Kastendieck shows how music had "a material effect in conditioning the Elizabethan lyric, how poets wrote lyrics to be sung, and composers sought singable lyrics". He thinks that the much-praised spontaneity of the Elizabethan lyric "may be explained through the influence of music". This book should appeal to readers with a serious interest in poetry and music in their relation to one another. And it should have a permanent value to literary historians, who have too often ignored the important connection between music and poetry.

G. C.

Samuel G. Houghton Compiles Musical Stamp Album

Under the title 'The Music Album', Samuel G. Houghton has prepared a volume which, in his own words, is "a book to provide for music lovers young and old a permanent collection and record of their musical experiences in the form of a stamp album." The book contains the names of well-known classical composers, listed alphabetically with the titles of their best-known works. In the back of the volume is a sheet of pictures of thirty of the most prominent composers in stamp form. These can be detached and pasted in their proper places in the list. Other stamp sheets, with places left on the surface for notes on the performers, dates when the works were heard and other information are printed in three colors: blue for compositions for full orchestra; yellow for chamber music, instrumental duets and solos; and pink for operas, oratorios and other vocal works.

There are check lists for lesser works and ample space is left for the addition of other composers and works, as well as for notes. The general list of composers is preceded by lists of leading conductors, soloists and virtuosi. It is thus possible for the person keeping the album to record in graphic form every type of performance and every type of composition which he has heard.

The book is dedicated to Ernest Schelling, who encouraged the author in assembling it. A graph showing the lives of individual composers and their chronological relationship forms the frontispiece of the book. In a foreword John Alden Carpenter writes: "Everybody is a collector. Some like stamps. Others prefer butterflies or birds' eggs. There are still others who, when they grow up, collect money, but they are the blind. The best things to collect are memories. They are the hardest to capture, and therefore the most fun. And the hardest of all memories to seize and to hold are musical memories."

S.

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Brailowsky, Russian Pianist, Returning to United States

To Fulfill Engagements in North and South America in Recital and Appear as Soloist with Orchestras

Alexander Brailowsky, Russian pianist, who gave the first cycle of all of Chopin's works to be heard in America, will return on January 5 to fulfill concert engagements in North and South America. His New York recital will take place in Carnegie Hall on Jan. 31. During the months of January and February he will play in Buffalo, Fort Worth, Montreal and Quebec, and will appear with the People's Symphony in the Washington Irving High School series on Feb. 18, and on March 10 and 11 with the San Francisco Symphony in San Francisco. In March he will also give recitals in Fresno, Calif., in cities in Texas and in Mississippi, and on April 17 and 18 he will appear in Orange and Montclair, N. J., as soloist with the New Jersey Symphony.

During the past four months, although political developments caused him to cancel his Italian and Czechoslovakian engagements, Mr. Brailowsky's time from September through December was fully occupied with appearances in recital and as soloist with orchestras, in Copenhagen, Stockholm, Oslo, Gothenburg, Aarhus, Lausanne, Geneva, The Hague, Rotterdam (where he played with the Residentie Orchestra), Paris and in other cities in Holland and Switzerland. Nov. 17 he was soloist with orchestra in Birmingham, England, and on Nov. 19 in Leeds, with



Alexander Brailowsky

an orchestra conducted by Albert Coates. He gave a recital in Queens Hall, London, on Nov. 22 and then returned to the continent to appear in recitals and with orchestras in Zurich and Brussels.

Ruth Hilde Somer to Make Debut Here

Ruth Hilde Somer, sixteen-year-old Viennese pianist, will make her American debut in Carnegie Hall on Dec. 30, assisted by seventy members of the New York Philharmonic-Symphony Orchestra conducted by Hans Schwieger. Miss Somer's program will include concertos by Bach and Mendelssohn.

KLEMPERER LEADS BEETHOVEN WORKS

Los Angeles Orchestra Plays First and Ninth Symphonies—Popular Program Given

LOS ANGELES, Dec. 20.—Beethoven's mighty Ninth Symphony brought the pre-holiday season to a climactic close at the pair of concerts on Dec. 15 and 16. Otto Klemperer paired it with the First Symphony of the same composer.

Mr. Klemperer is at his best in works of the Bonn master, and the orchestra, imbued with his sense of style and musicianship, responded to his demands eloquently. The sprightly First was played with delicacy and classic charm and provided the proper atmosphere for the Schiller 'Ode to Joy,' which was the inspiration for the last of the nine symphonies. Klemperer seldom permits Beethoven to lag, and on this occasion, the pace was brisk and the singing of the large chorus, unusually brilliant. The chorus, trained by Dr. Richard Lert, with Einar Nilson as assistant, is still overweighted in the female sections, but revealed a charming freshness in quality of tone and spontaneity of response that made meaningful the sublime words of the text. The quartet was more than adequate, with Anne Jamieson, soprano; Clemence Gifford, contralto; John Heinz, tenor, and Emery Darcy, baritone, meeting the requirements of the score.

Ehlers Plays Bach

The popular-priced program of the preceding week featured Alice Ehlers, harpsichordist, as soloist, appearing in Bach's 'Brandenburg' Concerto No. 5, for harpsichord and orchestra, and also in a Haydn concerto. The soloist proved to be a consummate artist upon her instrument and was cordially received. Other items on the program were Vaughn-Williams's Fantasia on a Theme by Thomas Tallis, and Beethoven's Symphony No. 8.

Clara Koolach, young pianist, achieved an enviable success in her debut performance as soloist with the Federal Symphony in its concert on Dec. 6. She showed genuine pianistic talent in the brilliant Concerto for piano and orchestra in G Minor of Saint-Saëns. Purely orchestral works were the Overture, 'Russlan and Ludmilla' by Glinka, 'Sunk-en Ships' by Vernon Lettich, Introduction to the mystic opera, 'Children of Truth' by George Liebling, and Tchaikovsky's Fourth Symphony.

HAL D. CRAIN

LOS ANGELES HEARS NEW OPERA VENTURE

Opera for Schools Gives Weber 'Der Freischütz' in English—Frijsch in Recital

LOS ANGELES, Dec. 20.—An opera venture, sponsored by the Los Angeles Opera for Schools, gave a performance of Weber's 'Der Freischütz,' before an audience of invited guests in the auditorium of John Burroughs Junior High School on Dec. 6. The opera, presented in an English version under the title of 'The Seventh Bullet,' was the first in a series of works proposed by the new association, under William Bachheimer. It is proposed to engage young artists, both vocal and instrumental, and

present a permanent series of operas in school auditoriums at nominal prices. Mr. Bachheimer conducted a group of thirty-five musicians, who were granted special permission by the union, to play.

Clemence Groves, in the role of Agnes, disclosed a voice of unusual quality and sang with no little charm and dramatic ability. Other characters were essayed by William Goss, Thomas Glynn, Fritz Smith, Saul Silverman and Marian Evans. Plans for a permanent company are being formulated.

Argentinita and Dancers Seen

Argentinita and her company of dancers flashed upon the local horizon for the first time on Dec. 13, appearing in the Auditorium on the Behymer Artists' Course, evoking spontaneous enthusiasm for their work.

Another patrician of the concert stage, Povla Frijsch, made her first appearance before Los Angeles concert-goers, on the evening of Dec. 9, in the Merle Armitage series. Mme. Frijsch's artistry reached fullest expression in the group of French songs, which were gems of highly-colored poetry. Scandinavian songs were also notably sung. Celius Dougherty was her able accompanist.

The Woman's Lyric Club Chorus, Ralph Peterson, conductor, opened its thirty-fifth season with a program in the Auditorium on Dec. 14. Emery Darcy, baritone, and Siroom Mangurian, contralto, were soloists. The program included works by Bach, Purcell and Pergolesi and some unusual carols, appropriate to the season. The work of the chorus was on a high level. Mrs. Hennion Robinson was accompanist.

Frank Colby, organist and composer, and publisher of *The Pacific Coast Musician*, is head of the newly formed Native American Composers' Society. The purpose of the group is to foster the development of an ultimate American idiom through the combined creative gifts of native American composers. Officers are Morris Browda, executive vice-president; Scott Bradley, Frances Marion Ralston, Mary Carr Moore, Arthur Carr, Ilma Hunter Bergner, Willy Stahl, Scott Bradley and Henri Lloyd Clement.

Ola Steeb was soloist with the San Francisco String Quartet in the opening concert of the Coleman Chamber Music series in Pasadena on Dec. 11. Miss Steeb was soloist in Edgar Stillman-Kelley's Quintet for strings and piano. Other works were Harl McDonald's 'Negro' Quartet, and John Alden Carpenter's Quartet in A Minor.

HAL D. CRAIN

Webster Aitken Returns

Webster Aitken, young American pianist, returned to the United States aboard the Queen Mary, on Dec. 15, after completing his fifth consecutive season in London.

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(Continued from page 8)

type of role. Mr. Jagel was a generally satisfactory Duke, his smoothest singing coming in the last act. Most of the male principals were over-generous in holding final notes, but they contributed vital performances. The audience recalled the singers many times.

The Second 'Orfeo'

The Metropolitan's distinguished production of Gluck's 'Orfeo' was witnessed again on the evening of Dec. 5 by an audience which evidently appreciated its merits. Once again the grave beauty of the music, the impressive staging, the masterly conducting of Artur Bodanzky and the sterling impersonation by Kerstin Thorborg of the title role worked a subtle spell, and the ballet also came in for its share of approbation. Mme. Thorborg's associates were again Irene Jessner as Euridice, Marisa Morel as Amore and Marita Farrell as the Blessed Shade.

Lohengrin With Changed Cast

Though Lauritz Melchior remained as the Swan Knight, singing the role with his accustomed beauty of tone, there were several changes of cast in the season's second 'Lohengrin', on the evening of Dec. 7. Hans Hermann Nissen appeared as Telramund and gave a very good account of the role, singing the charge against Elsa particularly well. Kerstin Thorborg sang Ortrud for the first time in New York and was highly successful with the invocation of the pagan deities in the second act. She and Mr. Nissen lifted above the usual level the scene of the conspiracy at the opening of this act. Irene Jessner sang Elsa smoothly and effectively. Emanuel List was a sonorous King Henry. Arnold Gabor appeared as the Herald. Erich Leinsdorf conducted what was a first rate orchestral performance.

The Season's First 'Manon'

Massenet's 'Manon' entered the lists on the evening of Dec. 8, with a cast largely familiar from recent seasons. With Bidu Sayao as Manon, Richard Crooks as Des Grieux, John Brownlee as Lescaut, Nicola Moscona as the Count Des Grieux, Alessio de Paolis as Guillot, George Cehanovsky as De Bretigny, and Natalie Bodanya, Maxine Stelman, Lucille Browning, Louis d'Angelo, Max Altglass, Arnold Gabor and Gina Gola in the other rôles, the essentially Gallic opera was sung by a group of Brazilian, American, Australian, Greek, Italian, Polish and German singers, with only the French-Canadian conductor, Wilfred Pelletier, representing, though indirectly, the country of its origin.

The performance found all the principals in their best vocal estate. In fact, Mr. Crooks has perhaps never sung with such complete freedom and mastery of his higher register. His 'Rêve' had a tonally and poetically glamorous delivery, while the unwontedly impassioned and dramatic outburst that he made of the 'Ah, fuyez' aria moved the audience to another spontaneous demonstration of applause. Miss Sayao, visually and histrionically a convincing Manon, made the most of her appealing, if somewhat diminutive voice, while Mr. Brownlee sang and acted, as usual, with reassuring authority of style and essential tradition. Mr. Moscona brought his smoothly sonorous basso to a dignified projection of the elder Des Grieux's rôle, and the lesser parts were filled with varying degrees of competency. Mr. Pelletier had his forces in the pit well in hand on the whole, though it can hardly be said that the color and sparkle inherent in the score were fully realized in the orchestra's playing.

'Lohengrin' at Students Matinee

'Lohengrin' was the opera at the first students matinee of the season on the afternoon of Dec. 9, the performance being attended by 3,500 youngsters from schools of all types in Greater New York, at prices ranging from thirty-five cents to two dollars. The cast included Lauritz Melchior in the name part, Irene Jessner as Elsa and Doris Doe as Ortrud. Hans Hermann Nis-



Richard Crooks
as Alfredo



Bidu Sayao
as Manon

sen was Telramund; Emanuel List, King Henry and George Cehanovsky the Herald. Erich Leinsdorf conducted.

Witte Sings Mime

A new Mime in the person of Erich Witte, and the assumption of the role of Erda by Anna Kaskas were elements of novelty in the matinee production of 'Siegfried' on Dec. 10, the second hearing of this opera this season. Kirsten Flagstad was the Brünnhilde, Friedrich Schorr, the Wanderer and Carl Hartmann, the Siegfried. Adolf Vogel sang Alberich, Natalie Bodanya, the Forest Bird, and Norman Cordon, Fafner, all contributing notably to the whole. Mr. Witte is slightly too large for the dwarfish gnome, but sang clearly and expressively and struck a sharply malevolent note. Miss Kaskas sang ably. The other impersonations, familiar in the past, moved along their appointed paths. Artur Bodanzky conducted.

'Il Trovatore' Repeated

The season's second 'Il Trovatore', given on the evening of Dec. 10, again presented Jussi Björling in the rôle of Manrico and Zinka Milanov as Leonora, both repeating their previous successes. Carlo Tagliabue re-appeared as the Count de Luna and Bruna Castagna in a rôle which she has made peculiarly her own for the present generation of opera goers, that of Azucena. John Gurney cared for the bass part of Ferrando and lesser figurants were Giordano Paltrinieri and Carlo Cossia. Genaro Papi conducted.

Flagstad in 'Götterdämmerung'

The season's first 'Götterdämmerung' on the evening of Dec. 12 was above all else a triumph for Kirsten Flagstad. Once she had passed the Prologue, in which she obviously shied at one soaring note, the Norse soprano poured out into the audience chamber tones of such power and splendor as to hold her listeners in thrall. In spite of the misbehavior of Grane, who whinnied as well as tugging this way and that, the 'Immolation' was magnificently sung. So was the scene of swearing on the spear. Superb also was the so-called 'Waltraute scene', which Mme. Flagstad shared with Kerstin Thorborg. Carl Hartmann looked well as Siegfried, but his singing was of variable quality. Julius Huehn was praiseworthy as Hunding. Emanuel List was a sonorous Hagen. Others concerned were Adolf Vogel, who sang Alberich, Dorothee Manski, Guttrune, and in the rôles of the Norns and Rhine Maidens Doris Doe, Lucille Browning, Dorothee Manski, Thelma Votipka and Irra Petina. The orchestral performance, if not without blemishes, was one of breadth, fervor and conviction under Artur Bodanzky's energetic and vigilant leadership.

The Second 'Tristan'

'Tristan und Isolde' had its first repetition of the season on the evening of Dec. 15, with the same cast as at the first performance, save that Hans Hermann Nissen made his first local appearance in the rôle of Kurvenal. Mme. Flagstad, in excellent voice, sang a superb Isolde and Lauritz Melchior was again an excellent Tristan. Kerstin Thorborg was Brangäne, and Emanuel List, King Mark. The lesser rôles were taken by Nicholas Massue, Arnold Gabor, Karl Laufkoetter and Louis

D'Angelo. Artur Bodanzky conducted.

Mr. Nissen made a highly convincing dramatic figure of Tristan's henchman and sang extremely well throughout the performance.

'Orfeo' Given Third Performance

Gluck's 'Orfeo' had its third performance on the evening of Dec. 16, with Kerstin Thorborg again imbuing the title rôle with pathos and dignity, and with Irene Jessner as Euridice, Marisa Morel as Amore and Marita Farrell as Un' Ombra Felice. The impressive stage pictures, particularly the eerie scene in Hades, mitigated the static effect of the action and Artur Bodanzky conducted a vigorous performance of the score. A large audience with standees confirmed public interest in this neglected work.

John Carter Makes Debut at Sunday Night Concert

John Carter, tenor and winner of the Metropolitan Opera's 1937-'38 auditions, made his debut at that institution at a Sunday night gala concert on Dec. 11. Mr. Carter was first heard in the duet from the first act of Massenet's 'Manon', singing the music of Des Grieux, opposite Marisa Morel. He revealed a lyric voice and fluently produced tones of an appealing quality. His appearance was prepossessing and he seemed to understand the dramatic requirements of the rôle. After intermission he re-appeared to sing 'O Paradiso' from Meyerbeer's 'L'Africaine', winning ardent applause on both occasions. Fausto Cleva conducted.

A Benefit 'Aida'

Verdi's 'Aida' had its second performance of the season on the evening of Dec. 17, for the benefit of the New York Chapter of Hadassah. Galliano Masini made his first appearance in the rôle of Radames here, and Marie Caniglia was Aida. Bruna Castagna sang Amneris, and Lawrence Tibbett, Amonasro. The other rôles were assumed by Maxine Stelman, Norman Cordon, Nicola Moscona and Giordano Paltrinieri. Ettore Panizza conducted.

Gladys Swarthout Honored in San Antonio

SAN ANTONIO, Dec. 20.—Gladys Swarthout, mezzo-soprano, began her Fall recital season with a recital in San Antonio on Nov. 18 under the auspices of The Friends of Music, Mrs. James E. Devoe, sponsor. It was Miss Swarthout's first visit to the city and a luncheon-reception was given her by The Friends of Music. Official reception to the city and state was headed by Governor James V. Allred and Mayor C. K. Quin and others.

Second of Candle-Light Musicales Given at Waldorf

Helen Schafmeister, pianist and originator of the Candle-Light Musicales, appeared in the second recital of the ninth annual series at the Waldorf-Astoria Hotel on Dec. 11. She played several groups of modern European and American compositions, and her assisting artist, Richard Hale, baritone, sang two groups of songs by American composers. Frederick Bristol accompanied Mr. Hale.

Hero to Be Soloist with Sioux City Symphony

Stephan Hero, violinist, during the first two months of the new year, will fulfill engagements in recital and as soloist with orchestras, playing the Goldmark Concerto with the Sioux City Symphony at Sioux City, Ia., and appearing in recital in Madison, Wis., Austin, Minn., Olmugee and Clinton, Okla., Buffalo and Oneida, N. Y., Frederick, Md., and in Indianapolis, Ind.

SEVITZKY PROGRAMS INCLUDE PREMIERES

Indianapolis Symphony Gives Foote and Liadoff Works First Local Hearings

INDIANAPOLIS, Dec. 20.—At the second pair of Indianapolis Symphony concerts in the Friday-Saturday series on Dec. 2 and 3, Dalies Frantz, pianist, was soloist. Fabian Sevitzy, conductor, had arranged the following program:

Symphony in A Major ('Italian')...Mendelssohn
C Major Concerto, No. 1, for piano and orchestraBeethoven
Aria and FugueArthur William Foote
Eight Russian Songs.....Liadoff
The Sorcerer's Apprentice.....Dukas

The Italian Symphony was played crisply, with the Andante con moto given beautiful nuances. It was received with great enthusiasm.

Two works had local premieres: Arthur Foote's 'Aria and Fugue', reminiscent of Bach; and Liadoff's 'Eight Russian Songs', based on folk lore and presenting moods of charm well expressed in the orchestra's playing. Dukas's tone-poem, 'The Sorcerer's Apprentice', received an excellent reading with the humor of the story pointed in brilliant style. The Beethoven Concerto No. 1 in C Major was excellently played by Mr. Frantz, who impressed his listeners by his seriousness and breadth of style. The concerto had fine support from the orchestra and the soloist was recalled many times.

PAULINE SCHELLSCHMIDT

BARBIROLI GIVES PARTY FOR HIS MEN'S CHILDREN

Philharmonic-Symphony Young People Celebrate Christmas as Guests of Conductor

On the afternoon of Dec. 20 John Barbirolli, conductor of the New York Philharmonic-Symphony, gave a Christmas Party in the Carnegie Chamber Music Hall for the children of members of the orchestra, after a rehearsal. Yoichi Hiraoka, xylophonist, and the Phil-Sym Quartet provided a musical introduction to the festivities, after which sleigh bells announced the arrival of Santa Claus.

Entertainment was furnished by Craig Earl, "Professor Quiz" of the radio, and by acrobats and jugglers provided by Hamid's Circus of the Children's World of the World's Fair. After these performances Mr. Barbirolli led the distribution of gifts and cut the cake. The children ranged in age from two to thirteen and a half years.

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NEW SEASON IS BEGUN BY TRENTON SYMPHONY

Guglielmo Sabatini Enters Upon
Second Year as Conductor—
Orchestrates Bach Work

TRENTON, N. J., Dec. 20.—The Trenton Symphony, Guglielmo Sabatini, conductor, began its sixth season in Memorial Hall on the evening of Dec. 6. Mr. Sabatini, who began his second year as conductor of the organization with this concert, opened the program with the Overture to 'Der Freischütz' by Weber, continuing with Dvorak's Symphony No. 5 in E Minor, 'From the New World.'



Guglielmo Sabatini

Following the intermission Bach's 'Komm, Süsser Tod,' orchestrated by Mr. Sabatini, was played in memory of Margaret Roebeling Perrine, a benefactor of the Trenton Symphony. Smetana's symphonic poem 'Die Moldau' was next performed, followed by a novelty, two excerpts from the fairy tale, 'The Christmas Tree' by Rebikoff, 'Die Himmelsleiter' and 'Der Chinesische Puppentanz'. The Overture to 'Tannhäuser' by Wagner completed the printed program to which was added a "Christmas Card" encore, Strauss's colorful 'Perpetual Motion'. The performance of the entire program was heartily applauded by a capacity audience.

LOUISVILLE SYMPHONY INAUGURATES SEASON

Horvath and Lynn Conduct — Historical Concerto for Clarinet
Played by Horvath

LOUISVILLE, Ky., Dec. 20.—The Louisville Symphony, with Joseph Horvath and Lynn Thayer as conductors, gave the first concert of its winter season at the Scottish Rite Temple.

The program included Bach's Toccata and Fugue in D Minor, Mendelssohn's 'Italian' Symphony, Weber's 'Euryanthe' Overture and a concerto for clarinet in E Flat by Linpainter, which was excellently played by Mr. Horvath. There is a story connected with this music. The original score is owned by a Louisville resident who is

a retired musician named Richard Haeusser. The music was written for his father in 1845, at which time Karl Frederick Haeusser was clarinet soloist for the famous composer Spohr in Germany. The original composition was written with a quill pen and, because of certain marks and characters now outmoded, had to be entirely rewritten by Mr. Horvath. The score is a brilliant one and the orchestral accompaniment is full and rich. It is an interesting work and was beautifully played upon this occasion. The concert closed with Liszt's Hungarian Rhapsody No. 3 in D.

HARVEY PEAKE

MUSIC IN MONTREAL

Visiting and Local Artists Offer
Programs of Varied Interest

MONTREAL, Dec. 20.—Montreal has been actively concert-going since October. Recitals have been given by Marian Anderson, Simon Barer, Orrea Pernel, English violinist; Jan Pearce, Jean Dansereau, pianist, and Emmy Heim, soprano from Toronto and formerly of Vienna.

The San Carlo Opera Company did a splendid week's business last month; the Monte Carlo Ballet also did great things at the box office. Ted Shawn and his men dancers had their first financial success in Montreal on Oct. 22, and the Mordkin Ballet also did good business. The Don Cossacks packed the theatre. Dr. Alfred Whitehead led a model performance of 'The Messiah' in which Joseph Victor Laderoute of Station WLV made a fine impression as tenor soloist. Victor Brault gave an interesting experimental production of Gounod's 'Romeo and Juliet' with curtains for scenery and a string quartet, two pianos and organ for an orchestra.

T. A.

Nord Vernellj, Baritone, Sings in
St. Louis

ST. LOUIS, Dec. 20.—Nord Vernellj, baritone, a great-nephew of Lillian Nordica, was introduced in a song recital at the College Club on Nov. 14. The concert was presented by the Musician's Guild. There was unstinted praise for the young artist who, with the assistance of Edith Habog at the piano, presented a program of predominantly German works. He has a voice of wide range which he uses with tactful discretion in obtaining his effects.

H. W. C.

CINCINNATI HAILS GOOSSENS' RETURN

Resumes Duty as Conductor of
Symphony—Heifetz and Hess
Are Soloists

CINCINNATI, Dec. 20.—Eugene Goossens, permanent musical director of the Cincinnati Symphony, resumed his duties at the concerts of Dec. 2 and 3. During October and a part of November Mr. Goossens was granted leave in order to conduct several of the orchestras in London and the other cities in England. On his return to America he served as guest of the Boston Symphony for one pair of concerts.

As he crossed the huge stage of Music Hall to his place on the conductor's stand, Mr. Goossens was given the biggest ovation that he has received since he took over the Cincinnati orchestra in the fall of 1931. He was obviously touched by the reception, which he acknowledged by saying that he felt happy to be back again in his adopted city with his favorite orchestra and favorite audience. He likewise took occasion to congratulate the Women's Committee of the orchestra for its work in selling a record number of season subscriptions.

For this concert Mr. Goossens chose what might qualify as an all-Russian program. He offered Schumann's 'Carnaval', orchestrated by Rimsky-Korsakoff, Glazunoff, Laidoff and Tcherpnin; Prokofieff's Concerto No. 2 in G Minor for violin and orchestra, with Jascha Heifetz as soloist, and Tchaikovsky's Fifth Symphony.

From the Schumann music one gains little or no idea what parts each of the collaborators contributed. It gives an impression of uniformity as though only one man had taken a hand in it. This rather substantiates the theory advanced by some commentators that Glazunoff figured more than any of the others. Some of the pictures are more successful than others, generally so in direct proportion as they transcend the pianistic style of the original. Taken as a whole, it stands rather well as an agreeable concert piece.

On his second try, Prokofieff has written a neat and efficient violin concerto and a very beautiful piece of Music. He has said what he has to say in terms so simple that no one could fail to understand him and within a structure crystal-clear in design. Jascha Heifetz played the solo part in a manner almost beyond description. His was a performance that brought forth applause such as is rarely heard in the case of a modern work. The orchestra co-operated splendidly under Mr. Goossens's firm grasp of this frequently intractable score.

The concert closed with a well-balanced and eloquent performance of Tchaikovsky's Symphony, probably the most vital Tchaikovsky that Mr. Goossens has ever given in Cincinnati.

Myra Hess Welcomed

With an English soloist, conductor and symphony, the pair of concerts on Dec. 9 and 10 had a British flavor. Ludwig van Beethoven dominated the first half of the program, however. He was represented by the 'Leonore' Overture No. 3 and the Piano Concerto No. 4 in G with Myra Hess as soloist.

In her sensitive, deeply-felt treatment of the piano part, Miss Hess approached just about as close to perfection as one possibly could. That, with the keen co-operation of Mr. Goossens and

the orchestra, combined to produce an unforgettable musical experience. To it, a well-played Leonore No. 3 served as a fitting prelude.

Edward Elgar's Symphony No. 2 in E Flat made up the second portion of the concert. As a work thoroughly characteristic of the composer it embraces his faults and virtues. Once in a while the voice of the laureate makes itself heard as might be expected in a symphony dedicated to Edward VII. Elgar achieved a variety of moods, some of them occurring with unexpected swiftness. Though the symphony is somewhat redolent of period now known as Edwardian it is probably so by coincidence.

The symphony proved equal to the occasion and gave a distinguished performance, thanks in no small part to Mr. Goossens's complete understanding of a score which he studied with Elgar. In order to lessen the playing time, he made use of the cuts approved by the composer.

This concert brought the activities of the orchestra in Cincinnati to a close until after the first of the year. During the second week in December, however, it made a brief tour to Nashville, St. Louis and Columbia, Mo., in each of which it offered a separate program.

After an interval of nearly twenty years, the Chicago Symphony returned to Cincinnati for a concert on Dec. 6. Inasmuch as Frederick Stock has been closely associated with the musical life of the city since the days of Theodore Thomas and during the time of his incumbency as musical director of the May Festival, his appearance was somewhat in the nature of a homecoming.

Dr. Stock brought with him a well-disciplined and responsive band of musicians, a nicely balanced if not spectacular orchestra. He offered a program that opened with his own transcription of Bach's chorale-prelude 'Ein Feste Burg'. This he followed with a warm and sincere performance of Rachmaninoff's somewhat prolix Symphony No. 2 in E Minor. For the rest he offered two specialties of his, Brahms's Variations on a Theme of Haydn and Strauss's 'Till Eulenspiegel'. Between the last-mentioned he played an orchestral arrangement by the Austrian Schönherr of the first Kreutzer etude, 'Perpetuum Mobile'.

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Dancer Tours Coast-to-Coast

Argentinita, Spanish dancer, who began a coast-to-coast tour of the United States and Canada on Dec. 1, will make



Argentinita

five appearances in New York on the last four days of December and on New Years Day.

The dancer has appeared in Vancouver, B. C.; Seattle and Tacoma, Wash., and in four cities in California, Oakland, San Francisco, Santa Barbara and Los Angeles. She has danced in Tyler, Laredo, Harlingen and Dallas, Texas, and on the day after Christmas she will give a dance recital in Chicago, traveling thence to New York.

After the beginning of the New Year Argentinita will make three appearances in Massachusetts, two of these in Boston; one in Montreal, one each in North and South Carolina, several in up-state New York, again in New York City, in Philadelphia, Pa., Baltimore, Md., and in New Jersey.

HULL ARTISTS BUSY

Concert Management Reveals Schedules for Individual Artists and Groups

John Powell, pianist, has been booked by Vera Bull Hull, his personal representative, as soloist with the National Symphony on Jan. 29 and for a recital at Cape Charles, Va., on March 8. The Marianne Kneisel String Quartet was recently re-engaged for the third time at Portland, Me.

Other artists and groups whose engagements have been booked by Concert Management Vera Bull Hull include: Dorothy Baker, soprano, who gave a recital in Richmond, Va., on Dec. 7 and was soloist in the 'Messiah' in Chattanooga, Tenn., on Dec. 13.

Myron Taylor, tenor, who sang in 'Samson and Delilah' in Syracuse on Dec. 8, gave a recital at Houghton College on Dec. 9.

Frances Hall and Rudolph Gruen, duo-pianists, played in Syracuse on Dec. 7 and in Albany on Dec. 15.

Arthur Loesser, pianist, who recently played at Heidelberg College and at the University of New Hampshire, and has been booked for an appearance at An-

tioc College will be soloist at concerts with the Cincinnati Symphony.

The Old Harp Singers of Nashville, recently appeared for the Arkansas State Teacher's Convention at Little Rock. A Spring tour for the Old Harp Singers is being arranged in the middle West and Eastern states.

BALTIMORE HEARS RELIGIOUS MUSIC

Concert Given Under Auspices of the Museum of Art—Don Cossacks Offer Concert

BALTIMORE, Dec. 20.—The committee on music of the Baltimore Museum of Art presented a concert of religious music in the Museum's Auditorium on Dec. 8. The program had been arranged by Mrs. G. Franklin Onion, president of the Baltimore Music Club. The music illustrated the traditional Hebrew examples, Gregorian chants, Protestant anthems, and a general representation chosen from Bach, Mozart and Beethoven. The combined choirs of the Har Sinai Temple, Chizuk Amuno Congregation, the Schola Cantorum of St. Mary's Seminary, the Choir of Brown Memorial Church, and the Peabody Chorus participated. Hugo Weisgall, Rev. John C. Selner, Richard Weagley and Dr. Ernest Lert were commentators and directors of the various groups. Florence Layton, Rev. A. A. Forster, W. A. Thieleman, Virgil Fox and Richard V. Ross were the accompanists.

The Albaugh Concert Series brought to the Lyric on Dec. 10, the fine male singing group, the Don Cossack Chorus under Serge Jaroff.

Conradi Gives Recital

Austin Conradi, pianist, member of the faculty, appeared as the artist at the eighth Peabody Recital on Dec. 16 before a very large audience. Technical facility and poetic qualities were evident in his playing.

The Baltimore Music Club, Mrs. G. Franklin Onion, President, had as its speaker Florence Lloyd Hohman, Maryland director of The American Artists Professional League, at the meeting on Dec. 17 at the Belvedere. The speaker's subject: "Our Friends, The Music Masters" was followed by a program devoted to settings of well-known poems. These were sung by Elsa Baklor, soprano, and William H. Chalmers, baritone, with Virginia Castelle Clarke and George Bolek as accompanists. Evelyn Murphy, violinist, and Roberta Franke, pianist, were heard in movements from the Franck Sonata. Conrad G. Gebelein, pianist, closed the program with Chopin and Debussy compositions. F. C. B.

End First Series of Lecture-Recitals at the Town Hall

The final lecture-recital of the first Town Hall series was given on the afternoon of Dec. 14, led by John Erskine, the subject being 'The Rise of Jazz and Swing'. Illustrations were provided by Benny Goodman and his orchestra. Other items in the series during November and December, were 'Modern Piano Music' by Aaron Copland on Nov. 23; 'The Art Song' by Marcia Davenport, illustrated by Theodore Johnson on Nov. 30, and 'Music for the String Quartet' by Carleton Sprague Smith on Dec. 7, with illustrations by the Kraeuter Quartet. The second series, commencing on Feb. 8,

all will be given by Douglas Moore and will be illustrated by various artists.

CHORAL AND RECITAL EVENTS IN CINCINNATI

Ossy Renardy and Lucy Monroe Offer Programs—Orpheus Club Begins Forty-Sixth Year

CINCINNATI, Dec. 20.—Ossy Renardy, the young Viennese violinist, appeared on Dec. 6 for a second successive season in recital under the auspices of the Matinee Musicale Club. He displayed prodigious technical equipment, tempered by musicianship and good taste. His performance of the Tchaikovsky concerto was brilliant and in addition to the Tchaikovsky his program included Dvorak's Sonata in G, Op. 100; a group of shorter pieces.

The Orpheus Club, one of Cincinnati's most venerable organizations, began its forty-sixth season on Dec. 8. Thomas James Kelly, the musical director, chose a program of choral works by Walford Davies, Coleridge-Taylor, Sibelius and Palmgren. These last two composers were included in a group of Finnish songs. The club devoted its attention to Christmas music during the second half of the concert. Charles J. Young provided the accompaniment.

Lucy Monroe, lyric soprano, was the soloist of the evening in several groups of arias and songs, some of which she sang quite engagingly.

The contemporary Concert Series opened its season on Nov. 17 with a concert of chamber works by Charles Wakefield Cadman, who was present as the assisting artist. Leo Brand, violinist, and Arthur Bowen, cellist of Cincinnati String Quartet, presented Dr. Cadman's 'Lyric' Trio in D, Op. 56, with the composer at the piano. The composer's Quintet was played.

John Charles Thomas, baritone, gave a recital in the Taft Auditorium on Nov. 16. His program was designed to appeal to a variety of tastes. The concert proved a decided success.

F. Y.

At Mid-Point of Tour

Ethel Bartlett and Rae Robertson, duo-pianists, at the mid-way point in their American season, will give their second Town Hall recital on the afternoon of Jan. 8. Since their arrival in the United States on Oct. 31, the artists have given twenty-six concerts in New England, the Middle West and the South.



After the Christmas holidays, they will complete their schedule with a tour through Canada, the North West, to the Pacific Coast and back. Their time is completely booked until they return to Europe, at the end of February. They will play on the continent until mid-May, when they will begin their first tour of South Africa.

Lansing Hatfield to be Soloist with Oratorio Society

Lansing Hatfield, young baritone, will be one of the soloists with the New York Oratorio Society in the Bach Mass in E Minor, to be given in Carnegie Hall on Feb. 28. Mr. Hatfield appeared as Captain Boyd in 'Virginia' at the Center Theatre last year and is giving forty-six concerts throughout the country this year. He was soloist in the Brahms Requiem at the last Worcester Festival.

Candle Light Service Held

The Branscombe Choral, conducted by Gena Branscombe, gave a Candle Light service of Christmas music at the Broadway Tabernacle on Dec. 18. Bruce Boyce, baritone, was the guest artist.

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New York Concerts

(Continued from page 23)

handmaiden of music and never the vehicle for vulgar display.

Mr. Bay was a generally admirable collaborator, though in the Schumann his tone was not sufficiently scaled down to meet that employed by Mr. Heifetz. The audience was of capacity size. W.

Mariana Sarria, Pianist, Returns

Mariana Sarria, young pianist who made her debut in New York two years ago, returned to Town Hall on the afternoon of Dec. 18. Her program included the Bach-Tausig Toccata and Fugue in D Minor, the Weber Sonata in C Major, the Schumann Presto Appassionata, the Chopin Nocturne in A Flat Major and five of the Etudes, in A Flat Major, Op. 25; in F Minor, Op. 10; in A Flat Major, Op. 10; in F Minor (posthumous) and in C Minor, Op. 25; the Debussy 'Clair de lune', and two Liszt works, 'Un Sospiro' and the E Major Polonaise.

Miss Sarria's tone was thoroughly pianistic even in passages demanding a great outlay of energy, and she maintained constant command over her technique, rightly sacrificing power to clarity in a few places. The color of her playing and the quality



The Berkleys

Francis Moore

of her touch bespoke a sensitive and imaginative musical temperament. Her interpretations were those of one still too young to penetrate to the core of a program such as this, but in many of the works she played, the pianist revealed a poetic understanding and a mind of her own. The audience was enthusiastic. S.

The Berkleys Play Sonatas

Harold Berkley and Marion Kahn Berkley, violinist and pianist, respectively, gave a recital of sonatas for their combination of instruments in Steinway Hall on the evening of Dec. 6, presenting a program which included Mozart's Sonata in F, that by Fauré in A, Op. 13; Hindemith's Sonata in E Flat, and that by Arnold Bax, listed as No. 3. The playing of both artists was satisfactory to a high degree both as individuals and in ensemble and their cleverly diversified program was well differentiated in style. The audience was one of size and highly appreciative throughout the evening. N.

Frank Sheridan Continues Mozart-Brahms Series

Frank Sheridan, pianist. Town Hall, Dec. 7, evening:

Allegro in G Minor (K. 312); Romanza in A Flat Major; Fantasia in C Minor (K. 396); Sonata in D Major (K. 311)...Mozart Rhapsody in B Minor, Op. 79, No. 1; Intermezzo in E Major, Op. 116, No. 4; Ballade in G Minor, Op. 118, No. 3; Capriccio in C Sharp Minor, Op. 76, No. 5; Variations and Fugue on a theme by Handel in B Flat Major, Op. 24....Brahms

Frank Sheridan's second recital in his series devoted to Mozart and Brahms again demonstrated that one cannot have too much of a good thing, for there was no feeling of monotony in hearing diverse works by composers so different in style and mood. Mr. Sheridan has obviously made a special study of both composers and there was evident in the finish and expressiveness of his playing an unselfish devotion to purely musical ends.

Though most of Brahms's piano compositions are current on concert programs, many of Mozart's suffer undeserved neglect, as Mr. Sheridan's recitals are indicating. In clarity, simplicity and cleanness of execution his Mozart playing was admirable. Though his interpretations were at times tonally austere, they were always expressive of meaning. The C Minor Fantasia was notable for the restrained intensity with which Mr. Sheridan imbued it; its bold harmonies and dramatic figures were projected without distortion or over-emphasis. Again in the D Major Sonata surety and vigor were tempered by delicacy and grace. The audience was of good size, and cordial. S.

Zimbalist and Sokoloff Take Up Series

Efrem Zimbalist and Vladimir Sokoloff took up their series of sonatas for violin and piano by Bach, Beethoven and Brahms again at the Town Hall on the afternoon of Dec. 10. There were four works on the program, each of them representative of the composer at his most inspired: Bach's Sonata No. 5 in F Minor; Beethoven's Sonata in E Flat Major, Op. 12, and Sonata in F Major, Op. 24; and Brahms's Sonata in A Major, Op. 100. Mr. Zimbalist's flawless bowing and beauty of tone were notable from the simple opening phrases of the Bach sonata, and in the Beethoven and Brahms compositions his technical mastery was made the servant of fastidious musicianship.

Mr. Sokoloff's piano playing had gained perceptibly in color and fluency without losing its balance with that of his co-artist.

In both of the Beethoven sonatas the finish of detail was especially grateful, and the soloists caught the fervor of the magnificent Brahms work. Both in the brooding measures of the first movement, where the violin speaks poignantly against the murmur of the piano and in the flowing slow movement, the blending of tone and the expressiveness of their playing were deeply impressive. An enthusiastic audience welcomed Mr. Zimbalist's and Mr. Sokoloff's return. S.

Musical Art Quartet Plays American Program

Four first performances of works by American composers, one a revision and one a first concert performance, formed the fourth program of the Musical Art Quartet's series of "national" concerts. Despite the adage to the contrary, novelty seems to hold no attractions for America, at least in chamber music, for the audience that attended must have proved dishearteningly small to patriotically disposed patrons.

Daniel Gregory Mason's Intermezzo, Op. 17, which received its first performance in a revised version, proved to be one of the most satisfying works upon the program. None of its themes was trivial or empty, but each possessed a melodic interest that has proved rare, unfortunately, in modern American music. Further, in writing for this medium, Mr. Mason revealed the practiced hand of the skilled craftsman.

The Sixth Quartet of Quincy Porter, a quartet by Mark Wessel and the Quartet by Rudolph Forst, the remaining three works upon the program, had in common rhythmic vitality, mild dissonance, and occasionally a felicitous melodic phrase. The works were scrupulously performed by the ensemble. W.

People's Chorus Gives Eleventh Christmas Concert

The People's Chorus of the New York with its founder, Lorenzo Camileri, conducting and with members of the New York Philharmonic-Symphony assisting, gave its eleventh annual Christmas festival in Carnegie Hall on the evening of Dec. 14. The chorus, which has about 300 members, was welcomed by a large audience, which joined in singing several Christmas carols and Kremsner's 'Thanksgiving Prayer'. The concert began with the introduction and chorale 'Now at Thy Feet Creation Lies' from the Cantata No. 11 by Bach, continuing with two Handel works, 'From Harmony to Harmony' from the 'Ode on St. Cecilia's Day' and the 'And the Glory of the Lord' from the 'Messiah' and Franck's 'Praise Ye the Lord' from Psalm 150. The orchestra played the Angelus from Massenet's 'Scenes Pittoresques' and accompanied a chorus of women's voices in the Ave Maria from Mendelssohn's 'Loreley'. Mrs. John Henry Hammond read bible verses and poems, and the program was concluded with a performance of the Dream Pantomime from Humperdinck's 'Hänsel und Gretel' by the orchestra, with the chorus joining it in the Polonaise from Rimsky-Korsakoff's 'Christmas Eve' and in Mr. Camileri's 'Christmas Exultation'. S.

Beethoven Association Holds Ravel Commemoration

In commemoration of Maurice Ravel, the Beethoven Association devoted the second concert of its twentieth season to his music in the Town Hall on the evening of Dec. 12. Participating artists included William Kroll, Nicolai Berezowsky, Nicholas Moldavan and Victor Gottlieb of the Coolidge String Quartet; Marjorie Salzedo, harpist; Raymonds Delaunoy, soprano; Georges Barrère, flutist; Horace Britt, 'cellist; Gustave Langenus, clarinetist; Carlos Salzedo, in the role of pianist on this occasion; and Frank Sheridan, pianist. Throughout the evening the performances were of unusual finish and in affinity with the spirit of Ravel, a spirit in which fastidious taste and sense of form were strangely mingled with a soft, clinging melodic feeling. A whole evening of Ravel emphasizes his exquisite workmanship but also reveals the limitations of his music, its inability to escape from a particular cast of mood and form.

The Coolidge Quartet opened the concert

with an excellent performance of the string quartet, in which manner was rightly made sovereign over matter, with the silver and pastel colorings of the score beautifully apprehended. In the ever-lovely Introduction and Allegro for harp, flute, clarinet and string quartet, Mrs. Salzedo collaborated with her fellow musicians in an expert performance. The pièce de résistance of the concert was the 'Chansons Madécasses', ably sung by Miss Delaunoy, with Messrs. Salzedo, Barrère and Britt accompanying. These songs, set to three poems of Madagascar translated by Evariste Desiré de Parny, were offered without benefit of English translation on the program. But to any listener the languorous intensity of the first song, the fierce defiance of the second with its savage outcry against the white race and the brooding calm of the third one speak from the music itself. Ravel succeeds in these brilliant works in suggesting an attitude utterly different from ours, a haunting primitivism. Frank Sheridan played the intricate piano part of the trio in masterly fashion, with Mr. Kroll and Mr. Britt adding the glittering harmonies and arpeggiated furbelows which make this piece a sort of musical sugar-plum—piquant, but apt to spoil the appetite. The audience was large and extremely cordial. S.

Francis Moore Returns with Novelties

Francis Moore, who returned in a piano recital at the Town Hall on Dec. 17, began the evening with two works seldom heard, and later in the concert again played music which was refreshingly unfamiliar. Mr. Moore's program opened with a Habermier Prelude and a Guilman Fugue adapted for piano by Julia Rivé-King. After Mozart's A Major Sonata, with the familiar theme and variations and the rondo 'Alla Turca', he played the Theme and Variations, Op. 73, by Gabriel Fauré and the Chopin Preludes, which are ap-

(Continued on page 32)

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To Tour With Orchestra



Rubinoff

Rubinoff, violinist, well known for his radio programs, has recently been signed to appear as guest soloist with the London Civic Symphony in London, Sarnia, Windsor, Chatham, Hamilton and Toronto, Canada. Mr. Rubinoff, who is at present on vacation in Miami, Florida, will have fulfilled engagements between October, 1938, and May, 1939, in seventy cities throughout the country, appearing in recital and as soloist with various orchestras.

NOVELTIES FIGURE ON ST. LOUIS LISTS

Golschmann Leads Symphony in Music by Eppert, Leonardi, Diamond and Verly

ST. LOUIS, Dec. 20.—The fourth pair of symphony concerts on Nov. 18 and 19 drew capacity audiences, who reveled in the playing of Fritz Kreisler as soloist and the excellent playing of the orchestra under Vladimir Golschmann.

Mr. Golschmann conducted the Fantasia on a theme by Thomas Tallis, for double string orchestra by Vaughn Williams. The antiphonal effects created were of great beauty and the work received warm applause. The Beethoven Symphony No. 7 in A, was given a traditionally fine reading. Mr. Kreisler played the familiar and ever-loved Concerto in D by Brahms. Words fail to describe the beauty of his tone and his wholly individual style. He was given a tremendous ovation at each concert.

Reining Sings Strauss Music

The fifth pair on Nov. 25 and 26, brought a new singer in the personage of Maria Reining, soprano, as soloist. Miss Reining's engagement marked the first appearance of a vocal soloist with the orchestra in several years and she made a very pleasing impression in the Aria, 'Glocklied in Thale' from Weber's 'Euryanthe' and the monologue from act one, and aria from act three from

'Arabella' by Richard Strauss. Mr. Golschmann selected a most varied program, again introducing several new works. A symphonic transcription of of Bach's Overture from the twenty-sixth Cantata 'Ach wie Flushtig! Ach wie Nichtig!', by Leonid Leonardi, opened the program. This was followed by the Symphony in G Minor by Mozart and a delightful bit of tone-painting in the premiere of 'Pastel Sonore' by Albert Verley. The work was superbly performed by Mr. Golschmann. Variations on a theme of Haydn by Brahms followed.

The orchestra also played the prelude to act three of Strauss's 'Arabella', which was also a first local performance and was much enjoyed.

Novel Concert Given

A novel concert was given by the orchestra on Nov. 27 at the Municipal Opera House under the caption 'Music of Our Time', an experiment of Mr. Golschmann's to present works of present-day composers. The program was prefaced and interspersed with analytical and descriptive remarks by Carleton Smith, the music critic. These aided the understanding and assimilation of the works presented. Opening with the 'Psalm' for orchestra by David Diamond, a movement 'Speed' from Carl Eppert's 'Symphony of the City' followed, and the first half of the program closed with a delightful and amusing reading of the symphonic suite, 'Lieutenant Kije', by Prokofieff. The program closed with a magnificent performance of the Symphony No. 2 in D by Sibelius. It must be said that the orchestra never played in better form. The audience received the American works with a fair amount of enthusiasm but really warmed to the Prokofieff and Sibelius music. HERBERT W. COST

NATIONAL SYMPHONY PLAYS IN BALTIMORE

Kindler Conducts with Elman as Soloist—Appreciation Lectures Inaugurated

BALTIMORE, Dec. 20.—The National Symphony, Hans Kindler conductor, with Mischa Elman, as soloist, appeared at the Lyric Theatre on Dec. 13. A brisk reading of the overture to 'The Marriage of Figaro' of Mozart and an individual reading of the Tchaikovsky 'Pathétique' were given by Dr. Kindler. The genuine outbursts of applause were warranted indeed, for the orchestra did credit to the exacting music. In the noble concerto of Beethoven, Mischa Elman, violinist, made an immediate appeal through the fine tone qualities employed and by his interpretation of the work to which he imparted a personal viewpoint of interest.

The city of Baltimore, through its municipal department of music, again may claim initial enterprise in civic music interest by presenting a free public course of musical appreciation lectures, the first of its kind to be promoted for cultural understanding in an American metropolis. These lectures aim to prepare the patrons of the Baltimore Symphony and other concerts for deeper appreciation and knowledge of musical art.

At the opening lecture at the Baltimore Museum of Art on Dec. 1, Frederick R. Huber, municipal director of music, introduced Franz C. Bornschein, Baltimore composer-conductor (local correspondent for MUSICAL AMERICA), who devoted his first talk to an outline of 'The Evolution of Orchestral Instruments'.

Keen interest was shown by the public, for the hall was taxed to its capacity and over 400 were turned away. The series of lectures will continue through the month of December, each Thursday afternoon from 5 to 6. F. F.

DETROIT SYMPHONY ENLISTS SOLOIST

Favero Sings with Orchestra Led by Ghione — Poole Conducts Civic Players in List

DETROIT, Dec. 20.—The fourth concert by the Detroit Symphony on Dec. 1 presented the soprano Mafalda Favero as soloist under the baton of Franco Ghione. The orchestral portion was devoted to a Bach Prelude in E Flat Minor, Schubert's 'Unfinished' Symphony, and Rimsky-Korsakoff's 'Scheherazade' Suite with Ilya Schkolnik giving an outstanding performance in the passages for solo violin. Miss Favero sang arias from Mozart's 'Don Giovanni', Cimarosa's 'The Secret Marriage' and Charpentier's 'Louise', in a highly polished manner. She was recalled to the stage for many bows.

On Nov. 25 the Symphony and General Motors Choir of 150 voices joined forces in a pretentious program under the baton of Victor Kolar. Eduard Ossko conducted the choir.

The Detroit Civic Orchestra under Walter Poole filled the Detroit Institute of Arts to capacity on Dec. 6 when it gave the second in a series of concerts sponsored by the Institute and the Music Study Club. Soloists were Rebecca Frohman, pianist, and Morris Hochberg, violinist and concertmaster of the orchestra. The orchestra gave the first local performance of Farwell's 'Gods of the Mountains'. The composer was present to hear his work which revealed much originality and was replete with excellent tonal effects.

Mr. Hochberg played the Mozart Concerto No. 6 in E Flat with understand-

ing and with excellent tone. Miss Frohman gave an outstanding interpretation of Franck's Symphonic Variations.

RUTH BROTMAN

MIAMI UNIVERSITY MEN CONDUCTED BY VOLPE

Mischa Elman Soloist with Orchestra at the Initial Concert of Its Eleventh Season

MIAMI, Dec. 20.—The eleventh season of subscription concerts offered by the University of Miami Symphony under Arnold Volpe, was opened on Dec. 8, with Mischa Elman, violinist, as soloist. The program included the Prelude to 'Die Meistersinger' by Wagner, Symphony No. 6 in B Minor, by Tchaikovsky, and the Concerto in D by Brahms. An overwhelming success was attained before the largest audience in the orchestra's history.

More than 2,000 persons crowded the auditorium. Mr. Volpe, in preparing this series, faced the difficulty of training practically a new orchestra, as many of his best players were graduated in June. However, the new members seem to be of a fine calibre, the tone quality of the orchestra is good and better balanced than in some former seasons. The program was difficult, but the works were all given solid performances.

Zlatko Balokovic Returns to America

Zlatko Balokovic, violinist, has returned to the United States after successful tours in Europe, where he appeared as soloist with the Zagreb Philharmonic on March 18, giving the Continental premiere of John Alden Carpenter's Violin Concerto. Mr. Balokovic will begin his 1939 tour with a recital in Halifax, Nova Scotia, and will appear as soloist with the Vermont Symphony on Feb. 12, 14 and 16. He will also play with the Boston Symphony on March 3 and 4, the Detroit Symphony on March 18, and the Youngstown Symphony on April 20. He will be heard also in recital and broadcasts.

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pearing with unwonted frequency on recital programs this season. In the Fauré variations, which like much of that composer's other music, unite Gallic suavity with German structural characteristics, Mr. Moore found congenial material. The Mozart lacked rhythmic precision and sparkle, but in the Chopin Preludes the pianist was again dealing with music better suited to display his ability. A cordial audience was present. S.

Don Cossack Chorus Returns in Endowment Series

The ever-exciting Don Cossack Chorus, with its conductor, Serge Jaroff, equally adroit in obtaining virtuosic singing and in showmanship, gave the third concert of the Town Hall endowment series on the evening of Dec. 14. Whether singing in straightforward fashion, as in the opening group of liturgical melodies, or indulging in the inexhaustible bag of vocal tricks at its command, the chorus revealed again its amazing dynamic range, accuracy of pitch and sheer vitality of sound. Of the first section of the program Tschesnokoff's 'The Lord's Name Be Blessed' was the most remarkable, both musically and in performance. Two Kastalsky songs, Lvovsky's 'Ever Vigilant in Her Prayers' and another Tschesnokoff work, 'God Save Thy People', which opened the concert like a blazing fanfare of trumpets, made up this section.

The chorus gave stirring performances of Konstantin Schwedoff's cantata 'For the 950th Anniversary of the Baptism of Russia', his 'Lesghinka' and two comical Cossack peasant songs. The composer was in the audience. Mr. Jaroff's arrangement of 'A Soldier's Joke' was a humorous tour de force, and in 'Those Evening Bells' the chorus and a treble soloist obtained exquisite tonal effects, suggesting the overtones of bells with astonishing skill. In other works the unrivalled Russian basses were employed at oceanic depths. The final group embraced Dawidowsky's 'Bandore', with humming effects resembling plucked strings, two Cossack marching songs and 'Behind the Ural', 'Behind the River', arranged by Mr. Jaroff, and Tschesnokoff's 'The Little Ditch'. Among the encores were a beautifully sung pianissimo chorus and stirring soldiers' songs. The enthusiasm of the audience was raised to a high pitch by brilliant Cossack dances interpolated by two members of the chorus. S.

Graudans Make Debut in Joint Recital

Nikolai Graudan, 'cello; Joanna Graudan, piano; Town Hall, Dec. 17, afternoon:

Variations on a Theme by Handel..Beethoven
Sonata in E Minor, Op. 38.....Brahms
'Voice in the Wilderness'.....Bloch
Sonata.....Debussy

The Graudans made their first American appearance at this joint recital, playing a serious and exacting program with unmistakable sincerity of purpose and musicianship. The Bloch 'Voice in the Wilderness' was performed in its original form, for the first time in New York, by the two artists and together they gave a searching interpretation, notable for insight into the expressive qualities of the music as well as for the admirable tonal qualities they evoked from their respective instruments. Mr. Graudan proved to have a warm, vibrant tone and the pianist revealed a wealth of technical ability as well as the desired beauty of touch.

The Brahms Sonata also received a communicative performance, sensitive and poetic, and in the concluding Allegro sufficiently ardent to pierce the sometimes burly phrases of a Brahms, whose warmth is the more endearing for its superficially gruff exterior. In all of their readings the couple revealed an impressive fund of intelligence and feeling and the ability to

shape and polish a phrase to that luster wherein it reflects most clearly the intentions of the composer. W.

Olga Pincula Makes Concert Debut

Olga Pincula, soprano, who is said to have sung with the local Russian opera company, made her New York concert debut in the auditorium of the MacDowell Club on the evening of Dec. 7, with Pietro Parini at the piano. Miss Pincula offered excerpts from 'La Bohème', 'Manon' and Russian operas, as well as songs in several languages. She disclosed an excellent voice and interpretative ability of a high order, and was well received by the audience. N.

Frances Carey Hall Plays in Steinway Hall

Frances Carey Hall, pianist, not heard in New York for several seasons, reappeared on the evening of Dec. 14, in Steinway Hall. Chief among the items on the program were Beethoven's Sonata, Op. 22, especially well presented, and the Chopin B Minor Sonata, as well as Schumann's 'Papillons'. There were also works by Tcherpnine, Brahms, Bach-Liszt, Phillip and Legati. Miss Hall's playing was interesting from the interpretative side and excellent technically. The audience received her with much applause. N.

Angna Enters Gives Two New Dances

Two new mime creations were included in Angna Enters's second program of the season on Dec. 4, before a large and appreciative audience. The first of these, 'Artist's Life', was typical of her artistic work in caricature. Perhaps owing some of its poignancy to her first hand experience as an artist, it finds expression in the same spirit as her commentary on abstraction, 'Oh the Pain of It'. It is not as compact nor as satisfying as its predecessors, however. 'Grand Inquisitor', the second novelty, belongs with her less frivolous works of 'Pavana', 'Boy Cardinal' and 'A Modern Totalitarian Hero'. It is a sinister and brutal portrait of a pious inquisitor of any age as a torturer of the bull fight arena order goading a defenseless victim (a dummy tied to a stake) to destruction. Miss Enters was warmly applauded for these and more familiar numbers which made up her varied and interesting program. Miss Enters was seen again on Dec. 11. K.

Clarita Martin Gives Spanish Dances

After an absence of three years Clarita Martin returned to the Guild Theatre on Dec. 18 to present a colorful recital of Spanish dances. Although original in choreography, her program was exclusively Spanish in tempo and mood. Antonio Del Val, baritone, assisted Miss Martin and also appeared as soloist. Owen Haynes supplied adequate piano accompaniments. Miss Martin costumed her dances with taste and appeal, and recaptured much of the spirit of Old Spain in spite of a lack of abandon and precision of footwork. K.

Kolisch Quartet Completes Beethoven Series

The New Friends of Music, Inc. Kolisch quartet: Rodolf Kolisch and Felix Kuhner, violins; Eugen Lehner, viola; Benar Heifetz, 'cello. Town Hall, Dec. 11, afternoon: Quartet in C Minor, Op. 18, No. 4; Quartet in F, Op. 135; Quartet in C, Op. 59, No. 3.....Beethoven

Three matchless quartets, superbly played, brought the Kolisch Quartet's Beethoven cycle to a close at this eighth concert of the New Friends of Music. There were probably few music-lovers present who would not have welcomed a repetition of the cycle, starting backwards with this very program, at the earliest possible opportunity, for chamber music playing of such high quality is a rare and treasureable experience. It would be hard to imagine a more felicitous choice of quartets for a single program, for each is a flawless masterpiece and each is different from the others.

The nobility and spontaneity of style, the interpretative insight and technical mastery which have characterized the playing of the Kolisch Quartet throughout this series were at their peak in this recital. One will not

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Obituary



of Dramatic Artists. He married the operatic soprano Marguerite Giraud in 1914. They were divorced in 1924 and re-married in 1929.

Carré was the author of several librettos, the most important of which was Messager's 'La Basoche'. He also, under the pseudonym of Michel-Albert, wrote 'Patriotic Tales' which was widely circulated in Alsace-Lorraine while those provinces were a part of Germany, and 'Les Théâtres en Alsace-Lorraine'.

More recently Mr. Carré with his wife and their daughter, Jenny, had made their home in Strasbourg where he directed the Municipal Theatre.

John Watson Cochran

PEARL RIVER, N. Y., Dec. 17.—John Watson Cochran, for nearly sixty years connected with the management of musical artists, died at his home here today in his eightieth year. Born in New York in a house the site of which is now occupied by a part of the Wanamaker Store, he worked first as a journalist, but in 1882 became personal manager for Teresa Carreño. After Josef Hofmann's debut as a boy prodigy at the Metropolitan Opera House on Nov. 29, 1887, he became associated with him in a managerial capacity and later joined the R. E. Johnson Musical Bureau. He was a member of the Seventh Regiment, New York National Guard, for twelve years, rising to the rank of lieutenant and also served as a major on the staff of Gen. Lucius F. Hubbard in Cuba in the Spanish-American war. His wife, the former Mary Alice Wieland of Baltimore, whom he married in 1899, and one daughter survive.

Frank L. Sealy

Frank Linwood Sealy, organist, conductor and composer, died in hospital on Dec. 13, from injuries received in an automobile accident on Nov. 2. He was eighty years old. Born in Newark, N. J., Mr. Sealy was educated at the Newark Academy. His musical studies were pursued under Frank Illsley, Jan Pichowski and Dudley Buck, Sr. He held important organ positions in Newark before coming to New York and organized and conducted the Madrigal Club there. He was organist of the New York Oratorio Society and the New York Symphony from 1885 until 1921. He had also been organist of the Fifth Avenue Presbyterian Church, president of the New York Manuscript Society and a warden for ten years of the American Guild of Organists. He composed about fifty hymns as well as secular songs, church music and pieces for organ.

Richmond P. Paine

NORFOLK, CONN., Dec. 4.—Richmond P. Paine, for fifteen years before his retirement in 1915, conductor of the Litchfield County Choral Union, died at his home here on Nov. 27 in his ninetieth year. Born in New Bedford, Mass., in 1858, he served as organist in various New England towns, and in 1883 organized an oratorio society in Hartford and, in 1891, became conductor of the Hosmer Hall Choral Union there. He later conducted choral festivals in several places and in 1905 was appointed by the late Carl Stoeckel as director of his music festival in Norfolk, Conn. Although he retired in 1915, he made one more appearance as conductor, in 1923.

William H. Boyer

PORTLAND, ORE., Dec. 11.—William H. Boyer, for forty-seven years identified with choral conducting in Portland, died here on Dec. 8, in his seventy-eighth year. Besides various church choirs, he had been conductor of the Apollo Club and the MacDowell Club, and before his retirement in 1937, had been supervisor of music in the public schools for twenty-four years. Several of his educational works were used in the schools. J. F.

Mrs. Bernhard Listemann

CHICAGO, Dec. 2.—Sophia Listemann, widow of Bernhard Listemann, who was concert master of the Theodore Thomas Orchestra and later conductor of the Boston Philharmonic, a precursor of the Boston Symphony, died at her home here on Nov. 24, in her ninetieth year.

Georges Baklanoff
BASLE, SWITZERLAND, Dec. 8.—Georges Baklanoff, grand opera baritone, who sang for several years in the United States, died here on Dec. 6, in his fifty-seventh year.

Georges Baklanoff was born in St. Petersburg, Jan. 18, 1882. Destined for the law, he passed his examinations with distinction at the university in the Russian capital, but decided that he preferred the stage as a career and began training his voice under Priamishnikoff there. He later went to Rome for further study. He made his debut at the Imperial Opera in St. Petersburg in 1905, in Rubinstein's 'The Demon'. In 1907 he sang Boris Godunoff at the first performance of the work in Moscow, and appeared in Berlin and at the Vienna Opera under Mahler from 1911 to 1914. He came to America to sing in the Boston Opera Company in 1910, and remained with that organization until it disbanded three years later. He then sang in the Rahimoff company. He joined the Chicago Opera Association and remained there through the season of 1925-1926, when he returned to Europe.

Albert Carré

PARIS, Dec. 12.—Albert Carré, for fourteen years director of the Opéra-Comique and, since 1919, of the Comédie Française, died here today after an operation. He was eighty-six years old.

Albert Carré, nephew of Michel Carré, librettist of Gounod's 'Mireille' and co-librettist with Jules Barbier of the same composer's 'Faust' and 'Roméo et Juliette', was born in Strasbourg, June 22, 1852, and was educated at the Lycée there. At first an actor at the Théâtre du Vaudeville in Paris, he assumed in 1884 the direction of the theatre in Nancy and the following year, returned to the Vaudeville as co-director with Deslandes, remaining there until 1890. From 1884 to 1898, he was co-director with Porel of the Vaudeville and the Gymnase together. From 1885 to 1890, he had also managed the theatre in the Cercle at Aix-les-Bains. From 1898 to 1912 he directed the Opéra-Comique and during his incumbency the quality of the performances rose to such a degree of excellence that the Comique became a serious rival of the Grand Opéra. Among the important works produced there under his management were Massenet's 'Cendrillon' in 1899; Charpentier's 'Louise' in 1900; Debussy's 'Pelléas et Mélisande' in 1902, and Dukas's 'Ariane et Barbe-Bleue' in 1907. During the World War he served as a lieutenant-colonel and after the armistice returned to the Comique with the Isola Brothers who had previously managed the Folies-Bergère. He was made honorary director of the Comique in 1925, and was also honorary president of the Association

New York Concerts

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soon forget the serenity of the Lento of the Quartet, Op. 135, as the Kolisch players envisioned it, nor the beauty of the thematic question "Muss es sein?" with its vigorous answer in the finale "Es muss sein". This quartet fully deserves the epithet of "god-like" which one distinguished commentator has bestowed upon it. Like the late self-portraits of Rembrandt, it is filled with a compassion born of a lifetime of suffering and creative struggle; it is a universal expression of the human spirit. Nor did the quartet fail to take full advantage of Beethoven's masterly writing for the four instruments. The dissonant clashes of dialogue between the two violins and the viola and 'cello, the turbulent vivace and the magnificent final allegro were beyond cavil. In the C Major Quartet, Op. 59, No. 3, Beethoven anticipates the full flower of the romantic school. Its very opening speaks of a new age in music, though the amazing andante, with its sombre warning in the 'cello, goes deeper than most of the later composers. The Kolisch Quartet played the fugue in the final movement with a brio that swept all before it. A large audience was present, and it listened with the rapt attention the music and the artistry of its interpreters deserved. S.

Vienna Choir Boys and Little Duncan Dancers Share Program

The Vienna Choir Boys and Anita Zahn's Little Duncan Dancers shared a program at the Town Hall on the evening of Dec. 18 given under the auspices of the Educational Fund of the Roosevelt Memorial Association.

The choir, conducted by Victor Gomboz, sang compositions by Palestrina, Mozart, Schubert, German folksongs, Christmas carols, and also collaborated with the dancers in carols and the 'Emperor' Waltz by Johann Strauss, transcribed by Mr. Gomboz.

The dancers made their first appearance in a group of old dances under the title 'Yesterday' to music by Pachelbel, Loeillet, Corelli, Rameau, Mozart and Schubert. Mary Shambaugh, pianist and composer, was the accompanist for the group. To complete the past, present and future sequence, a dance entitled 'Today' was performed to music of Bartok and another entitled 'Tomorrow', to music by Miss Shambaugh. Y.

Maas and Dubois Continue Recital Series

Marcel Maas and Alfred Dubois gave the second of a series of four recitals of sonatas for piano and violin at the Town Hall on the evening of Dec. 13. The program began with the Bach Sonata in F Minor. Both Mr. Maas and Mr. Dubois set about their task of interpretation simply and with persuasive musicianship. They took the opening largo of the sonata at a pace which gave its serene measures their

true impressiveness. In marking the wonderful inventiveness of Bach in this movement, one thinks of Whitman's words: "Out of the cradle endlessly rocking." Both of the artists have a robust tone and approach, and they played the allegro sections of the sonata with exhilarating vigor and polyphonic clarity. At times, the piano tended to overshadow the violin, but as a whole the performance was of excellent balance. The program continued with the Mozart Sonata in B Flat Major (K. 454); the Ravel Sonata; and the Beethoven Sonata in C Minor, No. 7. S.

New Friends of Music Mark Ninth Event of Series

The New Friends of Music, Inc., Budapest Quartet; Josef Roismann and Alexander Schneider, violins; Boris Kroyt, viola; Mischa Schneider, 'cello. Roman Totenberg, violinist. Helen Fogel, pianist. Town Hall, Dec. 18, afternoon:

Sonata in E Major.....Bach
Quartet Op. 77, No. 1 in G Major.....Haydn
Sonata No. 5 in F Minor.....Bach
Quartet Op. 33, No. 2 in E Flat.....Haydn

Less homogeneous than most of the preceding programs, this ninth one of the New Friends of Music offered a plenitude of good music. The sandwiching of Bach sonatas for violin and piano with Haydn quartets had interesting results in emphasizing the profundity of the former and the light-hearted vivacity of the latter, but as a musical menu it was open to question.

Mr. Totenberg played the Bach sonatas with technical authority and fluency and Miss Fogel assisted him adequately, though she might well have allowed herself greater dynamic emphasis and more color in the piano part of these works, which is quite as important as the violin part. There is always a temptation to let the allegro movements fall into mere passage work, but the soloists avoided it most of the time, though there were moments when they might well have heeded Schweitzer's advice that it is the play of emphasis and the style, not the actual speed, of Bach's allegros that gives them the effect of rapidity. The Budapest players were in brilliant form and they played the Haydn quartets delightfully. Neither of them represent Haydn at his best, but such movements as the two prestos of the G major and the piquet finale of the E Flat quartet have an irresistible charm. Scale passages were executed like the finest of filagree work, and the total balance of the four instruments was admirable. The audience was large and cordial. S.

Marina Yurlowa Offers Program of Spanish Dances

Marina Yurlowa gave a recital of Spanish, Mexican and South American dances at Carnegie Hall on the evening of Dec. 17 for the benefit of German refugees, under the sponsorship of the all-religious committee. Miss Yurlowa's program included an Albeniz 'Castilian Dance'; the Granados 'Cantos Granadinos'; 'La Guitarra'; 'Serenata Inca Ica', based on the harvest dances of the Inca Indians; 'Chapaneas'; 'Las Lagarteranas'; 'Viva Navarra'; 'Algeria'; 'Leyenda'; 'Playera'; 'La de los ojos verdes'; and Federico Longas's 'Bolero Ritmico', dedicated to Miss Yurlowa, with the composer accompanying. Addi Prohaska, the accompanist for the rest of the recital also played several solo compositions. S.

Kolisch Quartet Continues Beethoven Cycle

The Kolisch Quartet, Rudolf Kolisch and Felix Kuhner, violins; Eugen Lehner, viola, and Benar Heifetz, 'cello, gave the seventh concert in a series sponsored by the New Friends of Music, Inc., in the Town Hall on the afternoon of Dec. 4.

The two works offered were Beethoven's Quartet, Op. 74 in E Flat, followed by the B Flat, Quartet, Op. 130, played with both the 'Grosse Fugue', its original last movement, and the Rondo, written by Beethoven in place of the Fugue upon the advice of well-intentioned friends. The usual subscription audience attentively received the interpretations of the quartet. W.

In the Studios

Artist pupils from the studio of Edgar Schofield who have been heard recently, include Carl Schiffeler, baritone, who was one of the soloists in a performance of Beethoven's Ninth Symphony on Nov. 22, with the Bay Region Symphony and also appeared with the same orchestra at the Auditorium Theatre, Oakland, Cal., on Dec. 16. Henry Pfohl, baritone soloist and chief director at Plymouth Church, Brooklyn, presented 'The Messiah' on Dec. 18; Helen Kew, soprano, gave a song recital before the Florida Society on Dec. 15, at the Murray Hill Hotel; Raymond Ovington, baritone, appeared before the Barnard Club of New York on Dec. 17. Frances Ernest, soprano, will give the opening recital of the Library Series of Concerts at Stamford, Conn., on Jan. 15, and will sing for the Sanzoray Club, New York, on Jan. 31.

* * *

Mary Jerecki, seven-year-old violinist, pupil of Charlotte Hull, was heard in a recital at the Platt School of Music in the Carnegie Hall Studios on the afternoon of Dec. 19 and the evening of Dec. 20. Accompanied by Gladys Shailer, she offered a sonata by Haydn, the Mendelssohn Concerto and a group of short works.

* * *

Piano pupils of Ella Ellis, May L. Etts and Raissa Tselenti were heard in a recital in Steinway Hall on the evening of Nov. 27, under the auspices of the Music Education League. Those taking part included Marie Polisi, Harriet Zwickel, Sally Jean Lasker, Thetis Toulitau, Suzanne Friedberg, Lucy Lipschitz, Cecile Fischer, William Kelley, Ernest Schmuckli and Elsa Silva. Robert Emile, violinist, contributed one number.

* * *

Devere Engelbach, tenor and artist-pupil of Bruce Spencer King, has been signed for the Easy Aces radio program on the NBC network. He has made six appearances on the program which is heard thrice weekly.

Heads New Department

Arthur Warwick, piano teacher, has been chosen head of the newly-formed music department of the Horace Mann School for Boys.



Arthur Warwick

During past years instrumental music at the school has been taught by teachers on part-time who found it almost impossible to assume obligations other than the teaching of private pupils. Through the creation of an organized department of music, the directors, Dr. Charles C. Tillin-

ghast and John Van Saut, will endeavor to give music a more important role in the life of the school.

In addition to the bi-monthly concert series by guest artists, individual instruction will be offered in piano, organ and all orchestral instruments. There is also a glee club, orchestra and various ensemble groups which rehearse under the direction of members of the music staff. A series of monthly recitals under the auspices of the Music Club, is designed to afford an opportunity for talented pupils to perform before audiences.

In the new music suite are included a large recital room, two teaching studios, and several practice rooms with the necessary instrumental facilities.

Carl Hein, director of the New York College of Music, announces the appointment of Percy Such, 'cellist, to the faculty of the college. William Ebann, who has conducted the 'cello department of the school since 1906, will continue his activities together with Mr. Such.

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Queen Wilhelmina's 40th Year Inspires Composers

Among Works Written for the Celebration Henk Badings's Suite Based on Dutch Folk-Songs Takes First Place

By JOHAN FRANCO

AMSTERDAM, Dec. 12.

THE celebration of Queen Wilhelmina's fortieth year on the throne of the Netherlands has inspired many musical compositions. Only two of these deserve particular mention, and one, the Suite by Henk Badings (b. 1907), will undoubtedly find its way to the concert halls of the entire musical world. In the course of the festivities of the Queen's Jubilee this suite was presented in the Olympic Stadium of Amsterdam by a group of 180 dancers headed by Yvonne Georgi, choreographic expert and dancer. The music is a gigantic cycle of variations on the most beautiful melodies of the treasury of music of the Netherlands, Valerius's 'Gedenck-clanck', an edition of Dutch folksongs collected and published in 1626 by a music-loving notary, Adrianus Valerius. Many of these old songs are still sung in Holland and the chimes of many old towers play them regularly.

Badings is not the first Hollander to use this rich material in his work, but he certainly succeeded in composing one of the most important if not the outstanding work of this sort. The Dance-Suite consists of the following parts: 1, Intrada - Marcia - Siciliano - Marcia-Coda; 2, Pavane; 3, Gagliarda; 4, Saltarello; 5, Sarabande; 6, Rondeau, 7, Finale (Tema con Variazioni). The difficulties of playing in the open air and of performing before an audience of the Royal Family and 60,000 visitors were so great that the music could not be heard properly although the score was performed under the skilled direction of Louis M. G. Arntzenius and amplified by loudspeakers.

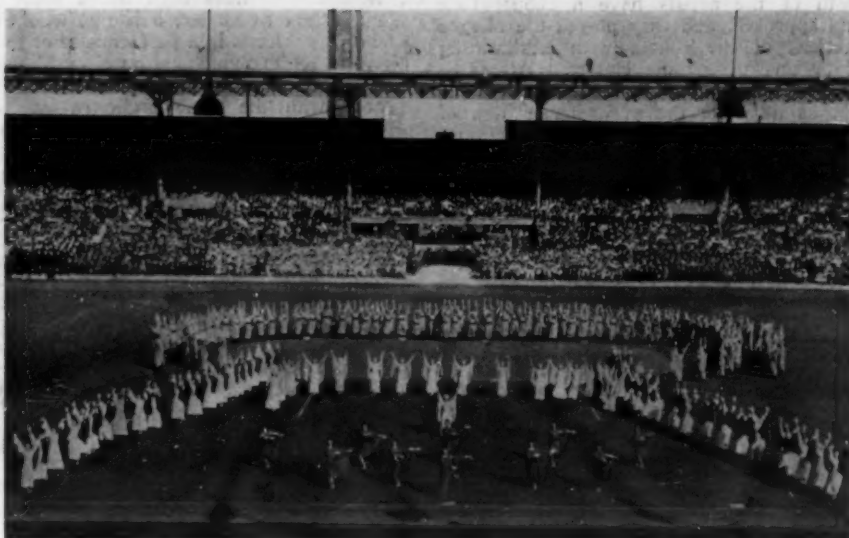
Setting of Work Brilliant

The magnificent show, the brilliant colors and the general excitement made it difficult even for the attentive listener to concentrate on the noble music. Music lovers all look forward to hearing this masterpiece in the more suitable surroundings of the Concert Hall. Here we found again that familiar problem: should a composer write symphonic music for a ballet? We think not. The world's best ballet music is usually very simple and merely illustrative of an idea. Nevertheless Badings has given us a piece of music of true value that will be played and enjoyed without the dancing just as is Stravinsky's 'Firebird' or Ravel's 'Daphnis et Chloé'.

Badings's Violin Concerto No. 2 had its first hearing in the Capital under Willem Mengelberg's baton and with the composer's wife, Olly Folge Fonden, as soloist. Both worked closely together on it and were warmly applauded.

Worth while mentioning, though decidedly not one of the Maestro's greatest works, was the new Sonata for two pianos and percussion by Bela Bartok. Needless to say Mr. and Mrs. Bartok played it with all the accuracy and refinement it needs, but this opus is a definite retrogression after the 'Music for strings and percussion' which has been acknowledged all over the world as one of the most important pieces of music written in this century.

The Rotterdam Philharmonic Orchestra and its young and able conductor, Eduard Flipse, gave a Belgian-Dutch



Henk Badings' Suite, Danced by a Group Headed by Yvonne Georgi, at the Queen's Jubilee in the Amsterdam Olympic Stadium

Concert in honor of King Leopold's state visit to the Netherlands. Works by Schoemaker ('Médée'), Lekeu (Adagio for strings), Absil (Piano Concerto), Diepenbrock (Hymn to the Night), beautifully sung by Annie Woud, alto), Landré, Jr. ('Elegy in memory of Queen Astrid') and Pijper ('Cello Concerto') were heartily received. Most

of these works have been mentioned in these columns before. A surprise to the Dutch audience was the warmblooded Adagio for strings by Guillaume Lekeu.

A meticulous performance of young Elsa Barraine's Symphony was given under Eduard Flipse's leadership. She is one of the few women to win the French Prix de Rome for music (in 1929). The



Meijer
Eduard Flipse, Conductor of the Rotterdam Philharmonic

Adagio with its subtle melodious lines was most convincing of the talent of the French composer, who was present for this first performance in Holland and who had to take a bow.

Such great pianists as Robert Casadesus, Walter Gieseking and Artur Schnabel aroused their audiences to enthusiasm in their various programs, but did not play anything which deserves special mention this time.

Liszt's Oratorio 'Christus' Is Performed

As a Music-Drama at the Budapest Opera

Oláh's Settings Rely on the Paintings of Italian Renaissance and Baroque Periods—Palló, Bathy and Budanovits Are Principals—Fleischer Conducts

By H. H. STUCKENSCHMIDT

BUDAPEST, Dec. 1.

THE Budapest Royal Opera House began the season with a strange experiment. Franz Liszt's 'Christus' Oratorio, rarely performed in other countries but a standard work of the Hungarian repertoire, has been transferred to the operatic stage. An initial attempt had been made in the summer when, during the Eucharistic Congress, three scenes of the work were shown in this new dramatic form. The success was so great that the direction of the Opera decided to stage the work in its full length of three hours.

Liszt composed 'Christus' in the years 1866-67 when he lived in Rome. The legalization of his romantic relation to the princess Caroline Sayn-Wittgenstein had been refused by the Church. Liszt, who always had been a deeply religious nature, decided to become an abbe and was consecrated in 1865. The idea of writing a Christ Oratorio came from the princess. Liszt had originally intended to have her write the words; later he himself pieced together a libretto from the Bible, the liturgy and ancient Latin hymns. The oratorio is a kind of composed biography of the Holy Life. But contrary to similar attempts in German music, it conveys a decidedly romantic spirit and in some parts exceeds the limits of liturgic or concerted music, thus hinting at the operatic stage.

The music is a unique mixture of the

old liturgic style as incorporated by the Gregorian Choral, and that harmonic daring in which Liszt was ahead of his time. The use of Church tonalities combined with chromatic harmony and rioting melody is reminiscent in part of the style of 'Parsifal,' which Wagner composed fifteen years later. There are choruses in the score almost in the spirit of Palestrina who was Liszt's great model. Liszt did not bother with stylistic unity; he wrote what his noble inspiration and daring taste offered. The effect, if not quite satisfying, is thrilling and that of an admirably intended work of religious art.

The question of staging it was first a problem of scenic settings, and here lies the unique idea of the regisseur Gustav Oláh: he used for his scenery the most famous religious pictures by the painters of the Italian Renaissance and Baroque—Leonardo da Vinci, Paolo Veronese, Giovanni Battista Tiepolo, Jacopo Robusti Tintoretto and others. The first part shows a night landscape with stars above, and on which appears a gigantic cross. The shepherds are sleeping; suddenly seven angels glide down and sing the 'Annunciation'. A crowd comes on stage and sings the 'Hallelujah' chorus. The next scene is in the stable where are Mary, the Christ Child and the praying shepherds. Then another landscape is shown in which appear the three Holy Kings. The final scene is again the stable, where are now in addition the seven angels and the Holy Kings, the whole after a Tiepolo picture.

Technical Miracles

A miracle from the technical point of view is the thunderstorm on the Lake Genezareth, and 'The Entry into Jerusalem' with its impressive accumulation of people, color and sound, is stirring. Even the 'Healing of the Lame' is

shown. Another scene reveals 'The Foundation of the Church,' symbolized by the silhouette of St. Peter's Dome appearing on the back stage. An enormous apotheosis concludes the last part with a true symphony of color and choral effects.

In spite of the admirable technique and precision invested in the scenic direction, the spectator leaves the theatre in a strangely dissatisfied mood. Something in artistic feeling revolts against this adaptation of masterworks to a scenic performance, as in the 'Holy Communion,' Leonardo's standard work, when the Christus rises and breaks the bread; or when the 'Beatification' is shown in a mountain landscape by Veronese; or when in a Tintoretto painting Christ's Corpse is carried from the Cross. Another provocation from the stylistic point of view was the general frame joining the different scenes: four Dorian pillars divided the stage and down from them a huge staircase led into a trapdoor. In the costuming too, Greek patterns formed a striking contrast to the usual Oriental conception of the Christ-legend. But it may be retorted that Liszt's music in itself contained a similar mixture of style.

The conductor Antal Fleischer found it difficult to reconcile these contrasts and contented himself with a superficial interpretation. The excellent orchestra and choir of the Royal Opera were at his disposal. The title role was sung with dignity in a superb fashion by Dr. Emmerich Palló, baritone. In the leading female parts were Maria Budanovits, contralto, as Magdalena, and Anny Bathy, soprano.

Polyphonic Society Organized

A new society, interested in polyphonic classics both choral and instrumental, has been organized as the Polyphonic Society. Reginald Mills Silby is to be its conductor, and the programs will include the works of composers of all periods with especial emphasis on the sixteenth and seventeenth centuries.